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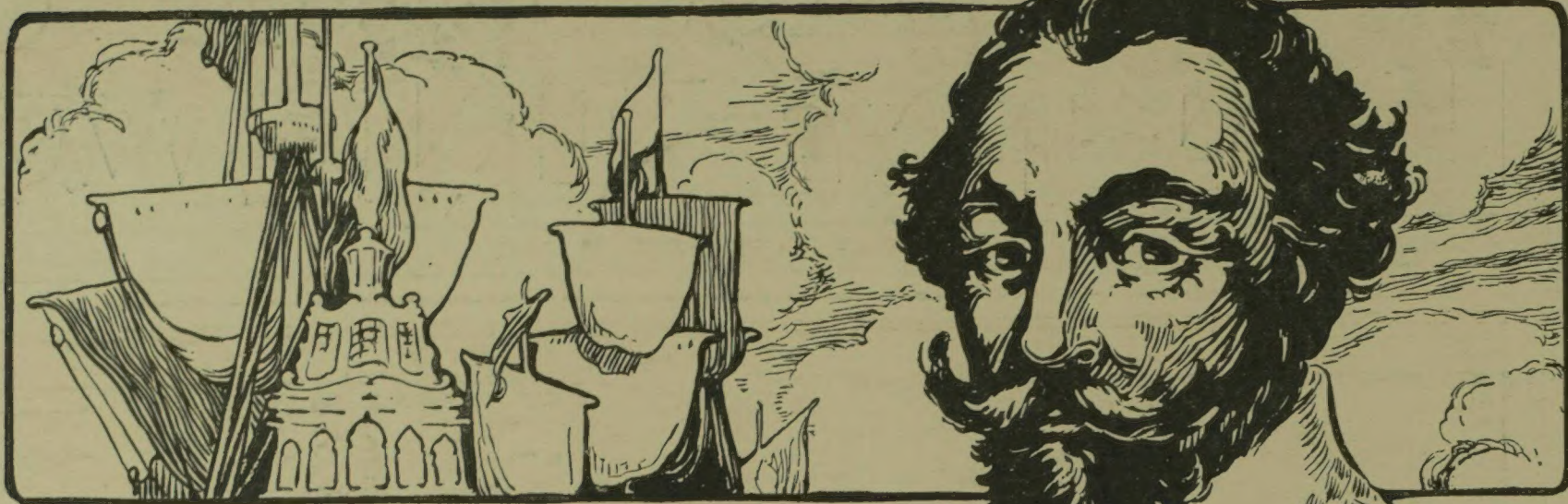
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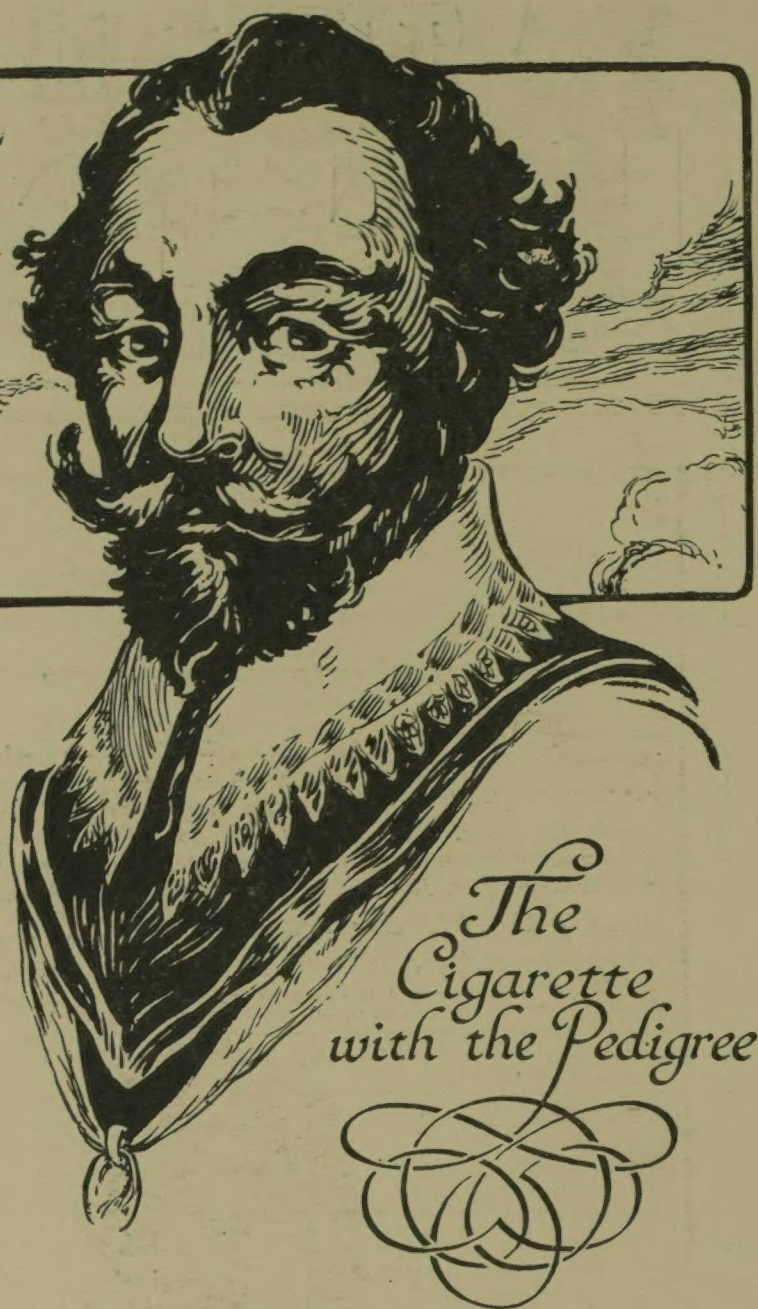
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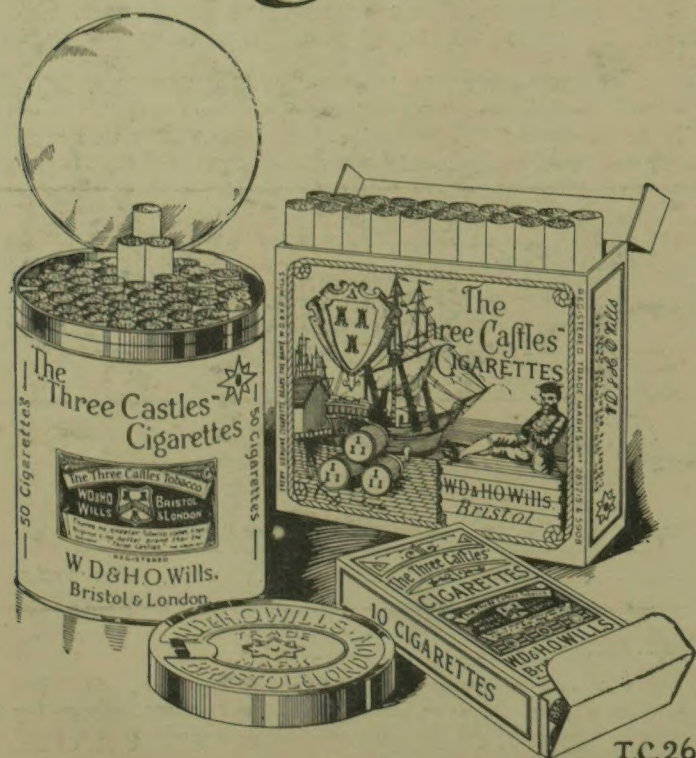


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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, SEPTEMBER 23, 1922.

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THE FOCUS OF THE WORLD'S ATTENTION AT THE PRESENT TIME: SMYRNA—A VIEW THROUGH THE CYPRESSES OF THE TURKISH CEMETERY ABOVE THE CITY.

Disaster has once more overtaken Smyrna, as on several other occasions during its three thousand years of history, a chequered tale of mingled splendour and tragedy. It was founded by Æolian Greeks about 1100 B.C., and came successively under the rule of Lydian kings, Alexander the Great, the Roman and the Byzantine Empires. Timur the Tartar sacked it in 1402, building there a tower containing a thousand skulls; and the Ottoman Turks captured it in 1424. The

modern population is very mixed, including chiefly Greeks, Turks, large communities of Armenians, Jews, Circassians and Persians, besides the European and American colonies. Before the late war, the population of Smyrna was about 250,000, of whom more than half were Greeks. Many European residents have since left, and after the Greek occupation there was an influx of expatriated Ionians and refugees from the interior. Greek was the dominant language.

PHOTOGRAPH BY EDMOND BOISSONNAS.



By G. K. CHESTERTON.

SOMEbody should protest against the pretence in English magazines that American fiction is a thing merely to be transferred and not translated. I have just seen a story of which the very title was "The Waffle-Iron," with a note warning the reader of the moral danger of becoming like all the other waffles. Does every English reader know what a waffle-iron is, or even what a waffle is? Has the waffle-iron entered his soul, and is he in serious spiritual danger of being permanently waffled? I have noted another case of a quite foreign and puzzling joke about an ice-box. But the overflowing of American phraseology and fiction into English is yet more obvious in other departments. It is very notable in the department of adventure stories. The essence of adventure stories, as Stevenson pointed out, is that the reader is himself the adventurer. He imagines himself sharing the combat and the comradeship; and I cannot imagine myself saying to a comrade, "See here, old alkali, you'll do to take along—you sure will." Heaven forbid that we should be thankful to the America of Buffalo Bill, so much more Christian than that of Billy Sunday; but that is no reason why our own native romance of the boy who runs away to sea should be swamped in the romance of the youthful alkali who makes tracks to Texas. Among the most English things that England has lately lost are the sea-song and the sea-story. But even if the boy does not run away to sea, but only to field or forest, there is no reason why he should not still be national; and he need not borrow his very name from another nation.

It is all the worse when we consider that England has the glory of having given birth to this sort of story. Robinson Crusoe was almost as influential as Rousseau in refreshing the culture of all countries with certain simple and naturalistic ideas. Indeed, French and other foreign writers sometimes say Robinson as they might say Rousseau, as meaning a certain romantic tradition. The fact is familiar to most of us in the one example of "The Swiss Family Robinson." But the popular, and especially the juvenile, journalism of the Continent would show many more examples. Our fancy would be filled with a flying Robinson and an amphibious Robinson, a Robinson in the moon and a Robinson on the great sea-serpent. There is something to move our patriotic pride about that exceedingly commonplace and respectable English surname having become a symbol of cut-throat conflicts and hairbreadth escapes. Perhaps they think that the English phrase "Before you can say Jack Robinson" is itself an allusion to the dash and rapidity of the hero. Otherwise, indeed, it might strike the logical foreigner as unconvincing, for he could surely say Jack Jones before anybody could say Jack Robinson. Anyhow, into whatever dark continents and desert islands he may go for his fantastic adventures, the respectable Mr. Robinson has been before him; and he finds the footprint of Robinson Crusoe as Robinson Crusoe found the footprint of Friday. The second name of the solitary adventurer seems generally to be dropped in despair by the French; and, indeed, I do not think it comes very natural even to the English. I doubt whether you or I happen to remember having been introduced to a Dr. Crusoe, or a Colonel Crusoe, or a charming and vivacious Miss Crusoe. But there is something very characteristic of the English tradition about the combination of the very common and the very uncommon name. English respectability always has a touch of the eccentric, as it had in Dr. Johnson and many others. Most of those who were, in the old phrase, worthies were also in the old phrase humourists. Something queer is tacked on to them like a tail, as the queer name is tacked on to the common one in the story of Defoe. Anyone who treats the English

as merely humdrum, without seeing this sub-conscious extravagance of the humorous, will be mistaken in all his calculations about them. He will not understand the partnership that has made possible so many curious adventures in the by-ways of the world, and among others the creation of the adventure story. He will make the mistake of knowing Mr. Robinson without knowing Mr. Crusoe.

Doubtless Defoe's story was only by a sort of accident the ancestor of all the adventure stories for boys. It had many other aspects which could not possibly commend themselves to boys, but which were of great literary and historical importance, especially in relation to the period—purposes that were didactic or philosophical, or, in a somewhat sombre fashion, religious. Most of those who remember all about

the teaching of popular science, and of the sincere though not always sufficient contemporary conceptions of history. I was very glad to see recently that Messrs. Chambers had republished one of David Ker's books about war and adventure in Central Europe; it was called "O'er Tartar Deserts," and anyone who looks at it will be surprised at the points of coincidence with many of the problems of Central Europe to-day. The last thing that the old traveller and story-teller would have thought of pretending to was the fantastic function of the modern scientific prophet. The scientific profession of knowing the future seems to accompany the agnostic profession of knowing nothing. Yet there are all sorts of modern things in this old-fashioned book, ranging from the bold anticipation of so big a novelty as poison-gas down to a detail like the red poppies growing on the battlefield, as they grew on the battlefields of the Great War. The truth is that material changes are often sufficiently calculable for people who have any sort of scientific hobby. And it was a mark of the old English school of boys' literature that the authors were full of scientific hobbies. Where they differed from the scientific futurists of to-day is that they never were tormented with the sceptical fancy that material changes must be accompanied by moral changes. The morality they expressed—or rather, assumed—was the sane and simple morality which is the soul of all adventures. Adventure involves loyalty because it involves purpose; it involves courage because it involves peril; it involves a certain receptiveness and readiness to be easily pleased because it involves making the best of anything. The modern story-teller is disturbed with a vague evolutionary notion that this morality can change. We can only say that, if it does change, there will be no adventure stories, and probably no adventures.

Thus a real adventure story cannot be made on a certain moral or immoral model not uncommon in modern books. I mean the sort of story in which the hero is the villain. The hero need not be directly dealing in morality, but his own moral position must be by implication secure and satisfying; for it is the whole meaning of adventure that his soul is the fixed point in a wildly agitated world. Stevenson, who can be quoted so profitably about all romance, may here be quoted against himself. The adventures of the Master of Ballantrae among pirates and hunters are not adventures in the boy's sense, and do not satisfy any boy. And that is simply because he cannot sympathise with James Durie as he does with David Balfour. And if we cannot make such romance out of the Master, who was at least a gentleman and a fighter, we need hardly look for it in the miserable modern attempt to make a romance of business out of the tricks of hucksters and swindlers. A man may make excellent comedy out of the evasions of a rascal; but a comedy is a totally different conception from an

adventure story. There must not obviously be any irony in an adventure story. When I read in my boyhood books like those of David Ker, or like those of Kingston and Ballantyne, they had to be read with the single eye with which a man sees danger, and not with the stereoscopic squint with which he sees incongruity. I rejoiced whole-heartedly when the brave English sailors captured the slaver; and I was right, because bravery is a good thing and slavery a bad thing. With fuller historical knowledge, I can easily find irony in the incident. I have come to know something about the English Press Gang and the English Poor Law. But that has nothing to do with it, any more than sympathising with St. George against the dragon has to do with cruelty to crocodiles. The child or the boy is quite right in believing that there really is a dragon somewhere, and that the harder he is hit the better.



HOLDING THE GATE OF EUROPE AGAINST POSSIBLE KEMALIST ATTACK: LIEUT.-GEN. SIR CHARLES HARINGTON, THE ALLIED COMMANDER-IN-CHIEF AT CONSTANTINOPLE.

The official statement of September 16 on the Near East crisis said: "It is the intention of His Majesty's Government to reinforce immediately, and, if necessary, to a considerable extent, the troops at the disposal of Sir Charles Harington, the Allied Commander-in-Chief at Constantinople, and orders have also been given to the British Fleet in the Mediterranean to oppose by every means any infraction of the neutral zones by the Turks, or any attempt by them to cross to the European shore." Sir Charles Harington, who at fifty is the youngest Lieutenant-General in the British Army, rose to fame in the war, which found him a junior Major in the Liverpool. After two years he was Chief of Staff to the Second Army under Lord Plumer, whom he helped to organise the attack at Messines in 1917, and then followed to Italy. The next year he became Deputy Chief of the General Staff, and in 1920 Commander of the British Army of the Black Sea.—[Photograph by Swaine.]

Robinson Crusoe's parrot and Robinson Crusoe's goat have probably forgotten all about the very powerful triad or crescendo of tragedies with which the whole story opens—the two divine warnings given in darkness and tempest, followed by that ultimate punishment in strange silence and the sun. That is one of the most artistic things in "Robinson Crusoe," yet few who have read it seem to remember it. I fear that most people think they have read "Robinson Crusoe" as a novel chiefly because they have seen it as a pantomime. But though the English adventure story was in a sense a by-product, it was a very big product. It had a great many by-products of its own, apart from the question of literature. The books of my boyhood, by Manville Fenn and David Ker and Talbot Baines Reid, were really very interesting deposits of many other kinds of labour—of the love of travel, of

PERSONALITIES OF THE WEEK: PEOPLE IN THE PUBLIC EYE.

PHOTOGRAPHS BY JULIEN, RUSSELL, ELLIOTT AND FRY, PRESS PORTRAIT BUREAU, C.N., AND BAYFIELD.



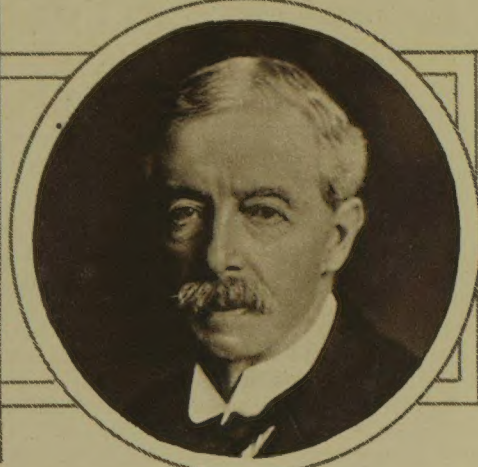
PRESIDENT OF THE LEAGUE OF NATIONS ASSEMBLY: SEÑOR AGUSTIN EDWARDS.



RESIGNING HIS SEE: DR. E. C. S. GIBSON, BISHOP OF GLOUCESTER.



SENIOR MEMBER OF THE TRADE UNION COUNCIL: MISS BONDFIELD.



IN PARLIAMENT SIXTEEN YEARS: THE LATE MR. LEWIS HASLAM, M.P.



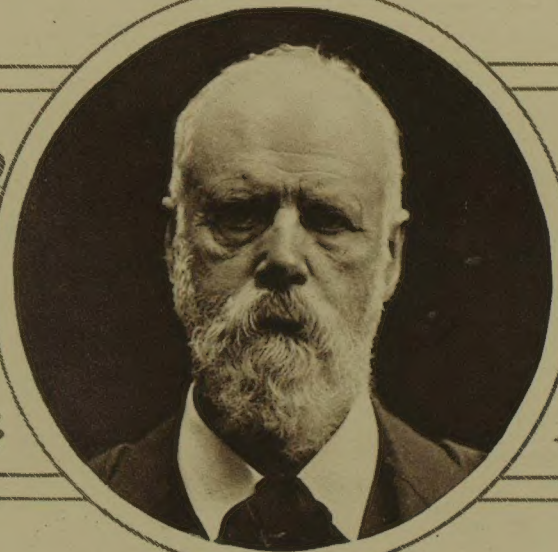
THE QUEEN AS A DOCTOR OF LAWS OF ABERDEEN UNIVERSITY: HER MAJESTY (IN THE CENTRE OF THE FRONT ROW) IN A GROUP TAKEN ON THE OCCASION OF HER VISIT.



A MILITARY CEREMONY AT CHESTER: LORD LEVERHULME CARRYING THE KING'S COLOURS OF THE WIRRAL BATTALION.



THE SULTAN OF TURKEY, WHOM KEMAL IS SAID TO WISH TO DEPOSE: MOHAMMED VI.



HEADMASTER OF DULWICH COLLEGE FOR TWENTY-NINE YEARS: THE LATE REV. A. H. GILKES.



A MASTER AT WINCHESTER FOR TWENTY-EIGHT YEARS: THE LATE CANON WALTER P. SMITH.

Señor Agustin Edwards is Chilean, Minister to Great Britain.—Dr. Gibson, Bishop of Gloucester, is an authority on Church history, and has been prominent at Lambeth Conferences.—The Trades Union Congress arranged to elect its next President on September 20. It was expected that Miss Margaret Bondfield would be chosen—the first woman to hold the post.—Mr. Lewis Haslam had been M.P. (Liberal) for Monmouth Boroughs from 1906 to 1918, and since that year for Newport (Mon.).—The Queen, on September 12, received the honorary degree of Doctor of Laws at Aberdeen University. Our photograph shows: Front row—the Duchess of Atholl, the Duke of Richmond (Chancellor of the University), the Queen, Sir George Adam Smith (Principal), and the Lord Provost of Aberdeen.

Back row—Mrs. C. S. Drew, Lady Adam Smith, Professor M. Hay, Lady Bernard Gordon-Lennox, Lady Caroline Gordon-Lennox, Lady Elizabeth Dewson, Sir Derek Keppel, Miss Adam Smith, and Mr. A. D. B. Smith.—Lord Leverhulme took part in the ceremony of transferring the King's colours of the 13th Battalion Cheshire Regiment from the Garrison Church, Chester, to the village church at Port Sunlight. He is seen in the photograph emerging from the lych-gate at Christ Church carrying the King's colours of the Wirral Battalion.—Kemal Pasha was reported to have declared for the deposition of the present Sultan of Turkey, Mohammed VI.—The Rev. A. H. Gilkes was Headmaster of Dulwich College from 1885 to 1914.—Canon W. P. Smith was a master at Winchester from 1873 to 1901.

FROM THE WORLD'S SCRAP-BOOK: INCIDENTS AT HOME AND ABROAD.

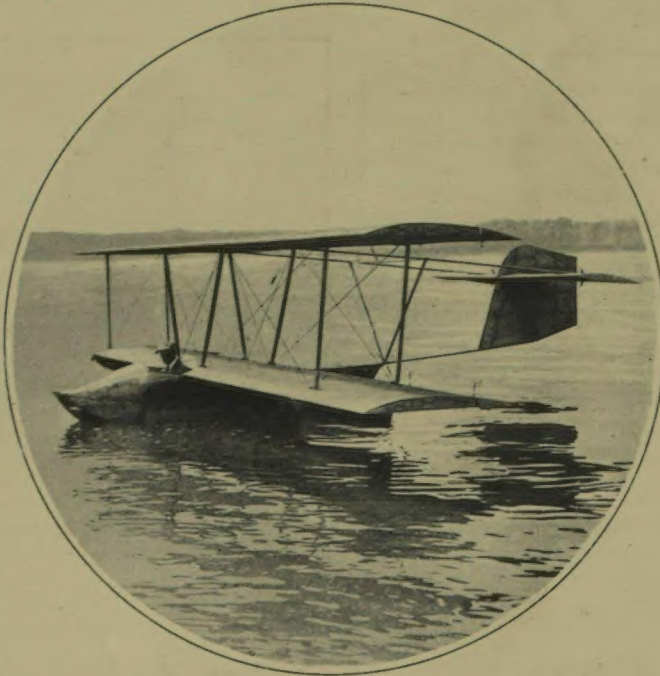
PHOTOGRAPHS BY ROL, C.N., TOPPING, WIDE WORLD PHOTOS, TOPICAL, AND I.B.



A PASSENGER CAR WITH CATERPILLAR WHEELS: A NOVEL VEHICLE AT THE FRENCH ARMY MANŒUVRES.



UNVEILED BY THE MARQUESS OF BUTE: ROTHESAY WAR MEMORIAL.



THE FIRST SEAPLANE-GLIDER: MR. GLENN CURTISS IN HIS MOTORLESS FLYING-BOAT.



"INFINITE RICHES IN A LITTLE ROOM": THE RUSSIAN IMPERIAL JEWELS, INCLUDING THE LATE TSAR'S CROWN, IN THE HANDS OF THE BOLSHEVISTS.



THE RULER OF PERSIA ON HOLIDAY IN FRANCE: THE SHAH (IN STRAW HAT, SITTING ON THE LEFT) AT A FLOWER FÊTE IN BIARRITZ.



THE HOMECOMING OF SHACKLETON'S SHIP: THE "QUEST" ENTERING CAWSAND BAY, PLYMOUTH, ON ITS RETURN FROM THE SOUTH.

The French Army Manœuvres took place in Brittany, at the camp of Coetquidan, from September 11 to 18. A new type of motor-car, fitted with "caterpillar" wheels for crossing rough ground, was used.—The war memorial at Rothesay, to 230 men of the town who fell in the war, was unveiled on September 16 by the Marquess of Bute.—The first flight in a seaplane-glider was made recently by Mr. Glenn Curtiss, the well-known American airman, over Long Island Sound, off Port Washington. His machine, which is built of duraluminium, was towed to a start by a fast motor-boat.—The Russian crown jewels, now in the hands of the Bolshevists, are valued (in American currency) at sixty billion dollars. Our



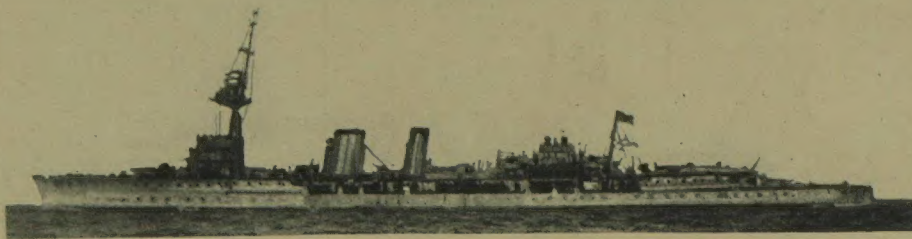
TAKING PROPER PRECAUTIONS FOR THE SAFETY OF PASSENGERS AT SEA: BOAT-DRILL IN THE "MAURETANIA"—SHOWING SIR HARRY AND LADY LAUDER (CENTRE).

photograph is the first ever taken of the whole collection. On a stand in the centre is the late Tsar's crown. The men in the photograph are Soviet Treasure Fund Administrators, with M. Farberger, a French jewel expert (standing second from left), and peasant guards wearing smocks.—The late Sir Ernest Shackleton's ship, the "Quest," arrived in Cawsand Bay, Plymouth, on September 15. The next day she left for Portsmouth to pay off.—The Cunard Company has instructed its commanders to carry out boat-drill as soon as possible after leaving dock. Attendance of passengers is voluntary, but the drill is a precaution for their safety in case of accident.

ORDERED TO THE DARDANELLES: SHIPS OF THE MEDITERRANEAN FLEET.

PHOTOGRAPHS BY STEPHEN CRIBB (SOUTHSEA).

THE Third Light Cruiser Squadron, which forms part of the Mediterranean Fleet, consists of H.M.S. "Cardiff" (the flag-ship), "Calypso," "Caradoc," "Centaur," "Ceres," and "Concord." We illustrate one of each type. The "Cardiff" is a sister ship of the "Ceres," the "Calypso" of the "Caradoc," and the "Concord" of the "Centaur."



OF THE THIRD LIGHT CRUISER SQUADRON, MEDITERRANEAN FLEET: H.M.S. "CONCORD,"
A SISTER SHIP OF H.M.S. "CENTAUR."

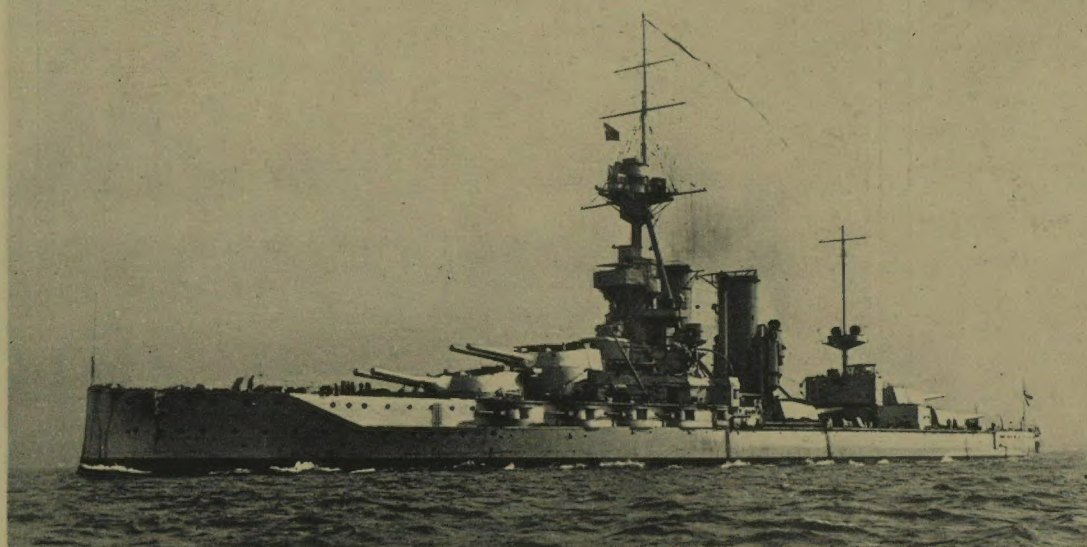
H. M.S. "Cardiff" and "Ceres" have a displacement of 4190 tons, and carry five 6-inch guns and eight torpedo-tubes. The "Calypso" and the "Caradoc" displace 4120 tons, and their armament includes five 6-inch guns and eight torpedo-tubes. The "Concord" and "Centaur" (3750 tons) carry five 6-inch guns and two torpedo-tubes.



THE FLAG-SHIP OF THE THIRD LIGHT CRUISER SQUADRON IN THE MEDITERRANEAN: H.M.S. "CARDIFF," A SISTER SHIP OF THE "CERES."



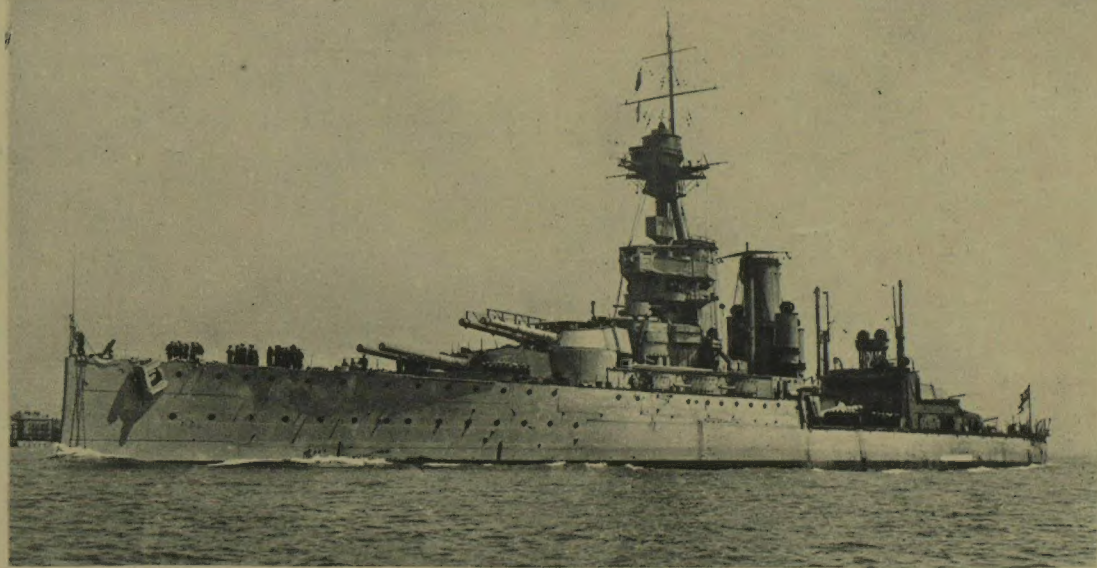
ANOTHER TYPE OF SHIP IN THE THIRD LIGHT CRUISER SQUADRON, MEDITERRANEAN: H.M.S. "CALYPSO," A SISTER SHIP OF THE "CARADOC."



THE FLAG-SHIP OF THE MEDITERRANEAN FLEET: THE DREADNOUGHT H.M.S. "IRON DUKE"
(JELlicoe's FLAG-SHIP AT JUTLAND), WHICH WAS RECENTLY AT SMYRNA.

THE "Iron Duke," which left Smyrna on September 14, was Admiral Jellicoe's flag-ship of the Grand Fleet at the Battle of Jutland, and is now the flag-ship of the Mediterranean Fleet. She was laid down in January 1912, and completed in March 1914. She is a sister ship of the Dreadnoughts "Benbow," "Marlborough," and "Emperor of India." Their displacement is 25,000 tons, and their length over all is 622½ ft. They carry a complement of 955-1022 men. Their heavier armament includes ten 13.5-inch guns, twelve 6-inch guns, and four torpedo-tubes. The capital ships of the Mediterranean Fleet comprise the Fourth Battle Squadron, consisting of the Dreadnoughts "Iron Duke," "Benbow," "King George V." and "Marlborough," together with two battle-ships carrying only three-fifths of their complements, the "Ajax" and "Centurion," which are both sister ships of the "King George V." Besides the destroyer flotilla mentioned below, the fleet includes gun-boats, mine-sweepers, and an aircraft-carrier.

IN addition to the capital ships and cruisers enumerated above, the Mediterranean Fleet includes the Seventh Destroyer Flotilla, consisting of 19 ships and a reserve division of 4 ships. Some of them were employed in rescuing refugees at Smyrna. Mr. G. Ward Price writes: "Too great credit cannot be paid to the cool and efficient thoroughness with which the British colony were taken off by the British Mediterranean Fleet under the command of Admiral Sir Osmond de Beauvoir Brock and the staff of the Consulate-General, headed by Sir Henry Lamb. The British residents, many of whom were Cypriotes and Maltese unable to speak English, changed their minds several times about wanting to leave, but the final rush to get away was handled so effectively that no one remained behind except a few individuals living in the suburbs who obstinately refused to go. . . . Besides Smyrna, every port round the coast where it was thought possible that British subjects might be found was visited by a destroyer."



A SISTER SHIP OF THE BATTLE-SHIPS "AJAX" AND "CENTURION," ALSO IN THE MEDITERRANEAN FLEET: H.M.S. "KING GEORGE V."

After the capture of Smyrna, the British Government took immediate steps to protect the Dardanelles. The official statement issued on September 16 said: "Orders have been given to the British Fleet in the Mediterranean to oppose by every means any infraction of the neutral zones by the Turks, or any attempt by them to cross to the European shore." We illustrate above typical ships of each class of battle-ships and light cruisers composing the Mediterranean Fleet,

the full strength of which is indicated above in the notes adjoining the photographs. The Mediterranean Fleet is under the command of Admiral Sir Osmond de Beauvoir Brock, whose flag-ship is the "Iron Duke." It was reported that, at the Cabinet meeting held on September 19, Ministers declared that they were satisfied that the Kemalist Turks could be prevented by naval action alone from crossing into Europe.

THE FALL OF SMYRNA: THE ENTRY OF THE TURKISH

DRAWN BY



"RIDING QUIETLY ALONG THE QUAYS," AS ADVISED BY A BRITISH OFFICER, WHO HELD

A first-hand account of the entry of the Turks into Smyrna was supplied to a "Times" correspondent by a British resident, Mr. Wallace, who, after getting his family away, served in the "Iron Duke" as a member of the Naval Reserve. "The first Turks," he said, "rode at noon on Saturday (September 9) round the 'Point' near the Smyrna-Aidin railway station. They galloped in with drawn sabres and revolvers ready, presenting a most swashbuckling appearance. Suddenly a white-uniformed figure held up a hand, for all the world like a London policeman. They reined up. It was Captain Thesiger, R.N., of H.M.S. 'King George V,' who informed the Turks that the Greeks had gone, and advised them to restore confidence by riding quietly along the quays. Their officer agreed." Afterwards, however, there was looting and killing in the Armenian quarter, and then came the fire. "By the afternoon of the 13th,"

CAVALRY BEFORE THE BURNING OF THE TOWN.

W. R. S. STOTT.



THEM UP LIKE A POLICEMAN: TURKISH CAVALRY ENTERING SMYRNA: AND REFUGEES.

continues Mr. Wallace, "everyone was desperately but vainly fighting the flames. I never saw a more tragic sight than the refugees. Starving, dazed, and exhausted, they had lost even the capacity for panic. They sat herded together, often in the way of the flames, and, if ordered to move, obeyed with an almost animal docility, their eyes only expressing their despair and fatigue. As the fire drove them towards the sea they crowded the whole sea front. . . . On September 14 the Admiral gave orders that the agreement not to take any refugees on board British ships could no longer be considered binding, and thousands were taken off with the consent of the Turks, who took no measures to protect the refugees and simply let them congregate on the quays. Our arrangements were splendid."—[Drawing Copyrighted in the United States and Canada.—C.R.]

THE APPEAL TO THE DOMINIONS: "HALLOWED SOIL" IN GALLIPOLI.

CROWN COPYRIGHT PHOTOGRAPH. BY COURTESY OF THE IMPERIAL WAR MUSEUM, PHOTOGRAPHIC SECTION.



**"SOIL HALLOWED BY IMMORTAL MEMORIES OF THE ANZACS," WHICH THE DOMINIONS HAVE BEEN INVITED TO SHARE
IN DEFENDING: A LONELY GRAVEYARD AT ANZAC, AMONG THE HILLS OF GALLIPOLI.**

In view of the Kemalist menace to the Dardanelles, the British Government naturally felt that the Dominions would like to share, if necessary, in the defence of territory where their troops, especially those of Australia and New Zealand, fought with such heroism during the war. The official statement issued on the 16th said: "His Majesty's Government have also communicated with the Dominions . . . inviting them to be represented by contingents in the defence of interests for which they have already made enormous sacrifices, and of soil which

is hallowed by immortal memories of the Anzacs." Later, in a telegram to the Premiers of Australia and New Zealand, Mr. Lloyd George said: "Your prompt response . . . has been received here with enthusiasm. The Empire cannot consent to sacrifice the results of the gallant struggle and final victory of its sons in the Eastern theatre." It was reported on the 18th that the French forces in the Chanak zone on the Asiatic side of the Dardanelles, had been transferred to the European side, in order to "obviate all incident" between French and Turkish troops.

THE MAN WHO HAS SET THE NEAR EAST ABLAZE: KEMAL PASHA.

PHOTOGRAPH TAKEN AT TCHANKAYA BY MME. BERTHE GEORGE GOULIS.



THE STRONG MAN OF TURKISH NATIONALISM WHO BROUGHT ABOUT THE CRISIS IN THE NEAR EAST:
MUSTAPHA KEMAL PASHA (IN CIVILIAN DRESS), WITH ISMET PASHA, ONE OF HIS GENERALS.

The result of Kemal Pasha's victory over the Greeks and his occupation of Smyrna was to set the Near East ablaze, causing rumours of wars in the Balkans and of Bolshevik co-operation with the Turks, imperilling the Dardanelles, and bringing the Allied Powers face to face with a situation of grave danger. For a time it was uncertain whether Kemal Pasha would demand that the Allies should quit Constantinople and the Straits, or would pursue a more moderate policy and enter into negotiations. He was reported to have told Sir Harry Lamb, acting British

High Commissioner at Smyrna, that he considered his Government in a state of war with Britain, but afterwards to have modified the statement officially, to the effect that relations were not hostile but "suspended." Meanwhile, the British Government took energetic steps to protect the Dardanelles and Constantinople. Kemal Pasha first became prominent, during the late war, as an army leader in Gallipoli, and later served in Palestine. After the Armistice he was made Inspector-General of the Turkish Army in Asia Minor.

SINCE "DESTROYED BY A GIGANTIC FIRE": SMYRNA—THE

PHOTOGRAPHS BY C.N., L.N.A.



GUARDED BY A DETACHMENT OF ALLIED MARINES: PILES OF BAGGAGE BELONGING TO GREEK REFUGEES ON THE QUAYSIDE AT SMYRNA.



SINCE REDUCED TO ASHES IN THE FIRE WHICH DESTROYED THE GREATER PART OF THE CITY: THE GREEK QUARTER OF SMYRNA.



IN THE TURKISH QUARTER, WHICH WAS REPORTED NOT TO HAVE SUFFERED IN THE FIRE: A TYPICAL STREET SCENE IN SMYRNA.



SAID TO HAVE BEEN DESTROYED IN THE SMYRNA—SOLDIERS AND A EUROPEAN



IN THE CENTRAL TRADING QUARTER OF SMYRNA AT A WAREHOUSE

FLIGHT OF REFUGEES; STREET SCENES; TURKISH IRREGULARS.

AND EDMOND BOISSONAS.



GREAT FIRE: THE BRITISH CONSULATE AT WOMAN REFUGEE (ON LEFT).



THE EXODUS FROM SMYRNA ON THE APPROACH OF THE TURKISH ARMY: REFUGEES SITTING ON BAGGAGE IN A BOAT IN THE HARBOUR.



THE TURKISH CRESCENT IN SMYRNA: A BAND OF IRREGULARS, WITH THEIR FLAGS, PARADING A STREET AND WELCOMED BY TURKISH INHABITANTS.



CAMELS THAT HAVE BROUGHT CARPETS FROM BRUSA, OF LOCAL PRODUCTS.



IN THE GREEK QUARTER, SAID TO HAVE BEEN TOTALLY DESTROYED IN THE FIRE: A TYPICAL STREET IN THE MOST PROSPEROUS PART OF SMYRNA, BEFORE ITS CAPTURE.

As a sequel to its capture by the Turks, Smyrna has suffered a terrible calamity. In a despatch, dated September 14, and written on board the "Iron Duke," lying off the city, Mr. G. Ward Price said: "Smyrna has been practically destroyed by a gigantic fire which wiped out during the night all the town except the poor Turkish quarters on the hill at the back and on the extreme fringe at the north towards the point. . . . Worst of all, from the densely packed mob of many thousands of refugees huddled on the narrow quay, between the advancing fiery death behind and the deep water in front, come continuously such frantic screaming of sheer terror as can be heard miles away." The fire was reported to have been accompanied by massacres, and one witness,

a member of the American Relief Committee, gave the number of victims as at least 120,000 up to September 14. Other accounts said that the number had been exaggerated, and mentioned that the British Consul-General, Sir Harry Lamb, who was reported to have been murdered, had gone on board a British war-ship. His wife and daughter arrived safely at Malta on the 15th in the British hospital ship "Malne." Sir Harry Lamb later reported that all the British in Smyrna were believed to have got away. The Consulates were all destroyed by the fire except those of Spain, Norway, and Belgium. Most of the Greek refugees who managed to escape were taken to various Greek islands, and some to Athens. The damage to the city has been estimated at £15,000,000.

WHERE THE ALLIES ARE ACTING TOGETHER: GUARDING CONSTANTINOPLE.



ITALIAN FORCES TAKING PART IN THE DEFENCE OF THE CHATALJA LINES: A DETACHMENT WITH THEIR FLAG.



FRENCH COLONIAL FORCES ON THE CHATALJA LINES: SPAHIS ON THE WAY TO AN ADVANCED POST.



BRITISH FORCES ON THE CHATALJA LINES: A PARTY OF MACHINE-GUNNERS FORTIFYING AN ADVANCED POST.



FRENCH COLONIAL TROOPS PROTECTING THE FRONTIER: SENEGALESE MACHINE-GUNNERS AND FRENCH OFFICERS.



WITH THE BRITISH FORCES ON THE CHATALJA LINES: A BRITISH SENTRY ON DUTY, BESIDE A WAR TOMBSTONE.



A BRITISH OBSERVATION-POST ON THE CHATALJA LINES: AT WORK WITH A HELIOGRAPH AND TELESCOPE.

These photographs of Allied troops holding the famous Chatalja Lines, some 25 miles west of Constantinople, are of special interest just now in view of the rumoured disagreement among the Allies as to the steps that should be taken to counteract the Kemalist menace to the Bosphorus and the Dardanelles. The official Government statement issued on September 16, after referring to "the approach of the Kemalist forces to Constantinople and the Dardanelles," said that "the demands put forward by the Angora Government . . . if assented to, involve nothing less than the entire loss of the whole results of the victory over

Turkey in the late war. . . . That the Allies should be driven out of Constantinople by the forces of Mustapha Kemal would be an event of the most disastrous character. . . . His Majesty's Government have addressed themselves to the other Great Powers with whom they have been acting, and who jointly with them are associated in the defence of Constantinople and the neutral zones. . . . They have also communicated with the Dominions, inviting them to be represented by contingents in the defence of interests for which they have already made enormous sacrifices, and of soil which is hallowed by immortal memories of the Anzacs."

REFUGEES BETWEEN FIRE AND WATER: THE TRAGEDY OF SMYRNA.

PHOTOGRAPHS BY C.N.



SOME OF THE FIRST TURKISH TROOPS TO ENTER SMYRNA: CAVALRY MARCHING ALONG THE QUAYSIDE PAST HUDDLED GROUPS OF GREEK REFUGEES AND THEIR BAGGAGE—SHOWING A BRITISH WAR-SHIP IN THE BACKGROUND.



WHERE MANY OF THEM WERE LATER TRAPPED BETWEEN THE BURNING BUILDINGS AND THE DEEP WATERS OF THE HARBOUR:
THE PITIABLE PLIGHT OF REFUGEES ON THE QUAYSIDE AT SMYRNA, SEEKING TO ESCAPE BY BOAT.

The first accounts of the plight of the refugees at Smyrna after its capture by the Kemalists, and during the subsequent fire which destroyed most of the city, formed a tale of horror. The quayside was thronged with dense crowds awaiting a chance to escape. Although many were taken off in boats and conveyed on board ship to Athens or the Greek islands, many less fortunate remained behind, "herded together inside a cordon of Turkish regulars, while searchlights of foreign war-ships in the harbour played upon them." As the fire in the city

approached the harbour, their position was terrible. "There were ghastly scenes on the quays," says a "Times" correspondent, "where thousands of refugees were huddled at the water's edge, under a rain of sparks and cinders." The captain of an American ship that took 1800 refugees to the Piræus said that "his last vision of the town was a mass of flames, while the cries and screams of the terrified people crowding the quay only a few yards from the burning buildings were audible when the ship was upwards of a mile away."

BOOKS OF THE DAY

By J. D. SYMON.

INGENUITY has exhausted itself to prove that Shakespeare had a practical knowledge of nearly every profession and trade under the sun, and occasionally the expository effort has spilled over into absurdity. But there is one craft, and that the oldest of all, where the ground for the assumption is fairly secure, for the poet's references to flowers and gardening have a frequency and an intimacy that he displays in regard to no other occupation. He handles flowers and floriculture as though he loved them, and his allusions seem to be part of the fibre of his being. A little literature of the subject has been gathering since the early sixties of last century, and is still growing. Within the last year or two this special study has had a most interesting practical outcome, as readers of this Journal are aware from a series of illustrations, published a few months ago, of the remodelled Shakespeare Garden at Stratford-on-Avon.

The first writers to specialise in this branch of Shakespeare lore were chary of assuming that the poet actually practised gardening. J. R. Wise, in "Shakespeare, his Birthplace" (1861) is against such theorising. He supposes that no one would wish to prove from the soliloquy in "Henry VI." that Shakespeare was either a farmer or a shepherd; and, while he emphasises the dramatist's love for nature and his knowledge of country scenes, and cites many passages about flowers, he is careful not to assume that Shakespeare was himself even an amateur gardener. In 1864 Sidney Beisly published "Shakespeare's Garden, or the Plants and Flowers named in his Works Described and Defined," but nowhere does he suggest that the poet himself tilled the soil. The first approach to such a theory occurs in a pamphlet published in 1870 by Charles Roach Smith, "The Rural Life of Shakespeare, as Illustrated by his Works." Smith does not, however, go further than saying that the poet "shows such a deep insight into country customs and pursuits, such an intimate knowledge, indeed, of horticultural processes and the business of the farm, that I feel I am compelled to believe that he must have passed much of his youth in the country, in gardens and in farm-houses. . . . Hitherto, of the hundreds who have written on Shakespeare, not one has ever noticed and recorded the remarkable facts and their bearing to which I now draw attention." This is a little unfair to Wise, who, although not nearly so elaborate as Smith, certainly made the point of Shakespeare's "wonderful faithfulness of detail in all his drawings of nature," and his penetration "of the open secret of the universe hid beneath each flower." In a later pamphlet Mr. Roach Smith went so far as to say, "It may be concluded that Shakespeare himself was attached to gardening and was practically experienced in it."

The Rev. Henry N. Ellacombe, an Oriel man, Vicar of Bitton in Gloucestershire, and an enthusiastic gardener, boldly claimed Shakespeare as "a fellow-labourer." He did not, it is true, believe that he was a professed gardener; still less that he was a brother botanist in the scientific sense of the term. But he claimed the poet as equally with himself a lover of flowers and of gardening, one "who did not content himself with simply looking and then passing on, but who tried to find out something of the inner meaning of the beauties he saw, and to carry away with him some of the lessons they were doubtless meant to teach."

Mr. Ellacombe worked out his subject in his exhaustive and most delightful book, "The Plant Lore and Garden Craft of Shakespeare," published in 1878 at Exeter. The papers had originally appeared in the *Garden*, between March and September of the previous year. The author noted that one especial pleasure of studying Shakespeare's plant-lore arises from the thoroughly English character of his descriptions. The plants and flowers mentioned in the plays are "thoroughly English plants that, with very few exceptions,

he saw in the hedgerows and woods of Warwickshire, or in his own or his friends' gardens." He never introduced a flower or plant or tree merely for rhetorical effect: "they all come before us, when they do come, in the most natural way, as if the particular flower named was the only one that could be named on that occasion." As regards practice, both Smith and Ellacombe insist in particular upon the minute accuracy of Shakespeare's knowledge of pruning as shown in "Richard II., Act III., scene 4. "No one," says Smith, "could have so written who had not mastered the principles of scientific management of fruit trees"; and Ellacombe says, "The passage would almost tempt us to say that Shakespeare was a gardener by profession. . . . I think we may safely say that he was no mere 'prentice hand in the use of the pruning knife."

Grindon's "Shakespeare Flora" was published at Manchester in 1883. Beisly's title, "Shakespeare's Garden," was used again in 1903 by the Rev. J.

of the scheme for forming an Elizabethan Garden in Shakespeare's "Greate Garden." The former banal lay-out of the New Place ground dated from the sixties of last century, when the site was purchased by subscription and dedicated to the use and enjoyment of Shakespeare's countrymen for ever. So it remained until 1919, although Sir Sidney Lee had already planted the little garden attached to the Birthplace with Elizabethan flowers, and had been intending, for some years before the war, to undertake something similar in the garden of New Place. In 1919 the scheme was set afoot, and the Trustees issued a public appeal for co-operation. The response was gratifying, and the Royal Family were foremost among the contributors.

From the gardens of all the royal palaces gifts of flowers such as grew in them when Shakespeare visited them have been sent to Stratford-on-Avon. Similar gifts have come from historic houses and castles which the poet had visited or had known; but possibly the most piquant of all the offerings is that sent from Gorhambury by Lord Verulam—

Flowers from Bacon's Garden to Shakespeare's Garden—another conclusive proof that Bacon was Shakespeare, or that Shakespeare, or another man of the same name, was really Bacon, and that the "Stratford player," the owner of the Greate Garden there, wrote for Bacon the famous essay on "Gardens," falsely attributed to the author of the "Novum Organum."

Nor is this the only Baconian finger in the pie. The Trustees have decided to form a wild bank or heath, as Bacon advised. This occurs at the eastern or lower end, where the aim has been to carry out, so far as the space available admits, Bacon's idea (see "Of Gardens") of "a heath or desert, in the going forth, framed, as much as may be, to a natural wildness." Here have already been planted most of the flowers and herbs mentioned by Shakespeare in his writings, and here, it is hoped, every species known in his time will eventually find a place.

Mr. Law, losing no chance of enforcing critical orthodoxy, draws in passing a neat contrast between Perdita's exquisite flower speech and Bacon's "somewhat arid enumeration of the seasonal succession of flowering plants." He points out that the essay "Of Gardens" appeared exactly twelve months after the production of "A Winter's Tale" at Court, and he fancies he hears in the philosopher's dry catalogue echoes of the Shakespearean verse. That is as may be, but the point about aridity is useful, for the absence of poetical feeling in Bacon's writings is an argument against his being Shakespeare that seems to render all others superfluous.

The essential part of the reconstruction is the "Knott" Garden, an invariable adjunct to every house of importance in Shakespeare's time. What the Knott Garden will be like when it is finished is already familiar to our readers from Mr. Forestier's double-page drawing, on the reproduction of which in the book Mr. Law relies as a complete explanation. "It is," he says, "better than any amount of wordy description." The whole is modelled on the designs and views shown in contemporary books on gardening, and for every feature there is unimpeachable warrant. Here again Bacon's advice has been followed: "The garden is best to be square, encompassed on all four sides with a stately arched hedge, the arches on pillars of carpenter's work, of some ten foot high; and six foot broad." There is a dwarf wall of old-fashioned bricks, hand-made, sun-dried, sand-finished, all of proper authority, not technical only; for here Mr. Law might very well have quoted, had his space permitted, that line from "Measure for Measure"—"He hath a garden circummur'd with brick."

A slender and, perhaps, a slight booklet to run away with a whole page, but its interest and its bookshelf kindred may be sufficient excuse.



AUTHOR OF "THE NEW IDEALISM": MISS MAY SINCLAIR, NOVELIST, ESSAYIST, AND POET—A NOTABLE NEW PORTRAIT.

Miss May Sinclair, who is a native of Cheshire, first made a success with her novel "The Divine Fire" in 1904. She has published many other stories, as well as poems and books of travel, biography, philosophy, and criticism. Her latest volume, which came out a few weeks ago, is "The New Idealism" (Macmillan).

Photograph by Dr. Henry B. Goodwin, F.R.P.S., of Stockholm, the well-known Swedish Photographer.

Harvey Bloom for his pleasant little book issued by Messrs. Methuen. The work is arranged as a horticultural year beginning appropriately with April, the poet's month, and bringing in the quotations and comments according to their season. The author attempts no theories as to the poet's practical acquaintance with gardening craft, but he gives illustrations of the gardens at the Birthplace and at New Place, Stratford-on-Avon, as they appeared at the time his book was published.

Yet a third time the title "SHAKESPEARE'S GARDEN" is to be found on a little book. This new work, issued by Messrs. Selwyn and Blount (3s. 6d.), comes from the pen of Mr. Ernest Law, C.B., one of the Stratford-on-Avon Trustees. The author, who is "pretty sure" that the poet's garden was "one of his greatest delights," brings the history of the garden at New Place down to date, and describes the progress

A LINER AS A "LEE" FOR RESCUE-BOATS: FINE BRITISH SEAMANSHIP.

DRAWN BY C. E. TURNER FROM INFORMATION GIVEN BY CAPTAIN E. W. DAY, OF THE "KINFAUNS CASTLE."



UNDER THE LEE OF THEIR SHIP, SKILFULLY MANOEUVRED TO PROTECT THEM: A LIFEBOAT FROM THE "KINFAUNS CASTLE" RESCUING SURVIVORS OF THE "HAMMONIA," AND ASSISTING WATER-LOGGED BOATS AMID RAGING SEAS.

The drawing illustrates the heroism and efficiency of the rescue-work performed by the boats of the Union Castle liner "Kinfauns Castle" at the wreck of the German liner "Hammonia" (illustrated in our issue of September 16), and was made from information given by Captain E. W. Day, the commander of the British ship. As each boat picked up survivors from the water, or rendered assistance to people in water-logged boats, the "Kinfauns Castle" took up position on the weather side of the operation "to make a lee." The liner is shown steaming

into position to give this aid to one of her lifeboats. A very strong N.E. gale and heavy seas made the work extremely difficult. After reaching Southampton with 385 survivors, Captain Day said: "When we arrived on the scene, boats were turned upside down and people were drowning on all sides. . . . The captain (of the 'Hammonia') wished to abandon the ship and I sent six boats to his assistance. . . . My officers and crew set about the work of rescue in a manner that made me very proud of them."—[Copyrighted in the United States and Canada.—C.R.]

The Best of the Book

RED PAINT, SCARIFICATION, AND HUMAN BONES: "MEDICINE" IN THE ANDAMANS.*

CIVILISATION, as Europe interprets it, has laid its withering hand on the Andamans, and the natives have been blighted by its touch. In something less than fifty years the population of the North Andaman has been reduced to about 27 per cent. of its former volume, and the populations of the Middle Andaman and South Andaman to about 18 per cent. "As the tribes in the south were the first to come into contact with the Settlement, their numbers have diminished more rapidly than those of the northern tribes. It is probable that in another fifty years the natives of the Great Andaman tribes will be extinct." That is what comes of tinkering with nature, for there is little doubt that the falling off is due in considerable measure to the alien occupation. The "European disease" was introduced to the South Andaman tribes

his chest. The bark of two trees called (in *Aka-Jeru*) *tip* and *laro* is crushed and moistened and rubbed over a sick man's body. The leaves of a plant called *pave* are crushed with water, and the infusion is drunk by persons suffering from diarrhoea and abdominal pains. A creeper called *korotli* is crushed and tied round a limb in cases of snake-bite. The seeds of the *Entada scandens* are heated in the fire and applied (while hot) to such wounds as that from the tusk of a boar."

Animals and animal substances also have magical powers—bees'-wax, for instance, and, especially, black bees'-wax. "In a case of pleurisy black bees'-wax was heated until it was soft, and then smeared over the man's chest. Bees'-wax is believed to keep away the spirits of the forest.

"If a man be bitten by a snake and the snake be killed, it is skinned and the inner surface of the skin is applied to the wound. A hiccup is supposed to be the result of inadvertently swallowing a tree lizard, whose call rather resembles the sound of a person hiccupping.

"The condition popularly called 'pins and needles,' or described as an arm or leg 'going to sleep,' is believed by the Andamanese to be due to the bite of a rat. If a man wakes up in the night with one of his limbs benumbed in this way, he believes that a rat has bitten him while he slept." The bite of a civet-cat is thought to account for cramp.

The flesh, particularly the fat, of the flying fox is credited with the cure of rheumatism, which is brought about when it attacks the legs, so it is agreed, by the native habit of preparing the fibre of the *Anadendron paniculatum* by scraping it on the thigh. "During this process, they say, the 'smell' of the plant enters the thigh and is the cause of rheumatic or sciatic pains."

More drastic—a relative several times removed of the bleeding and leeching of the barber-surgeon days—is treatment by cutting. "The part of the body that is the seat of pain is scarified, as the forehead for headaches, the cheek for toothache. A number of very small incisions are made in the skin close together with a sharp flake of quartz or glass. The incisions are just deep enough to cut through the skin and cause a little blood to ooze out, but not so deep as to produce a flow of blood. The operation is the work of women. It is probably more frequently used than any other remedy except red paint and human bones."

And human bones rank very high. At the end of mourning, for example, the bones of the dead man or woman are dug up, or are removed from the burial tree, usually by the men who disposed of the body, who exercise over them the national ability to weep at will. The bones are then washed in the sea or a creek and taken back to camp. "Here they are received by the women, who weep over them in their turn. The skull and jawbone are decorated with red paint and white clay, and each separately has a band of ornamental netting attached to it so that it may be worn around the neck. Additional ornament is frequently added in the form of strings of *dentalium* or other shells. The skulls and jawbones of deceased relatives are preserved for a long time, and are worn round the neck either in front or behind. . . . Like all their other possessions, these relics are lent or exchanged, passing from one person to another, until sometimes a skull may be found in the possession of a man who does not know to whom

it belonged. The other bones are also preserved. The limb bones are generally painted with red paint and white clay and are kept in the roof of the hut. They are not treasured as much as the skull and jaw, and are often mislaid. . . . The other bones are made into strings, such bones as those of the hand and foot being used as they are, while ribs and vertebrae are broken up into pieces of convenient size. The bones or pieces of bone are attached to a length of rope by means of thread, and the string thus produced is often ornamented with the dried, yellow skin of the *Dendrobium* and with shells. The whole is covered with red paint. These strings of bone are worn as cures for and preventives of illness. If a man has a headache, for instance, he will attach one of the strings round his head."

The same thing is done with the skeletal remains of certain animals. "Formerly the Andamanese preserved the skulls of all large animals such as pigs, turtle and dugong. At the present day they no longer preserve the skulls of pigs, giving as their reason that owing to the dogs obtained from Europeans they now have little difficulty in killing pigs; but they still preserve the skulls of dugongs, and a fair proportion of the skulls of turtle. The Jarawa still seem to preserve with great care the skulls of all the pigs they kill, going to the pains of enclosing each one in a case of basket-work." Such animal bones are also utilised in magic.

Mr. Brown's argument as to the reasons for venerating bones is of moment. "All that is left of him who was once a source of strength to the community, who had once—as it is here expressed—a social value, are his bones, his name, and the memory of him that his friends retain. . . . By the end of the period of mourning the painful feelings aroused by the death have died down, so that the dead man is now the object only of memories that are pleasant, or, at the worst, bitter-sweet. The bones, then, are visible evidences of the fact that the society has recovered from the disruptive shock of the death, and this is why they are dug up as soon as the recovery is complete, or rather in order to complete it, and are thereafter treasured. It should now be clear why the Andamanese attribute to the bones of dead persons the power to protect them from unseen dangers. Like the bones of animals that have been eaten, they are visible and wearable signs of past dangers overcome through the protective action of the society itself, and are therefore a guarantee of similar protection in the future."

So much for a minute fraction of Mr. Brown's notable contribution to social anthropology, a part of the results of patient research carried out in the Andaman Islands in 1906-1908, and a work finished in 1914, but unpublished until now owing to the war. The book as a whole cannot but be of the greatest value to ethnologists. It is most thorough, and it covers ground hitherto



SHAKING THEIR FORMER ENEMIES: THE PEACE-MAKING DANCE OF THE NORTH ANDAMAN.

The Andamanese do not appear to have been great fighters, and a stand-up battle between two factions seems to have been unknown. The whole art of punishing the enemy was to surprise, kill one or two, and retreat, and so continue. A feud might extend over years. It was ended ceremonially. Part of the peace-dance was a reciprocal shaking between the former opponents.

Reproduced from "The Andaman Islanders"; By Courtesy of the Author and of the Publishers, the Cambridge University Press.

in 1870 or thereabouts, and has spread among all the Great Andaman tribes, excluding the hostile Jarawa. Convicts from Madras brought measles in 1877; and influenza has been imported to add to the troubles. "While the death-rate among the friendly Andamanese has been enormously increased, the birth-rate has at the same time fallen almost to nothing. . . . A birth is a rare occurrence, and of the children born few survive infancy."

A thousand pities the islanders were not allowed to tread their time-worn paths. Their cumbersome and curious medical methods were very far from being ours—many of our illnesses were unknown to them—but at least they were suited to the mentality of those for whom they were prescribed, and they were allied to food laws proved beneficial by long trial. Faith must have played its Coué-istic part in many a cure! Red ochre is a potent agent: "Yellow ochre, which is found in pockets in many parts of the islands, is collected and burnt, when it turns red, and the powder so obtained is either used by itself or is made into a paint with pig or turtle fat. The powder is mixed with water and taken internally. Red paint is applied to the throat and chest for coughs and colds and sore throats, and round the ear for ear-ache. When a man feels unwell he often smears red paint on his upper lip just below his nostrils. In this way, the natives say, the 'smell' of the paint cures his sickness. The paint is sometimes used as a dressing for wounds or centipede bites. . . .

"A common remedy for sickness of different kinds is a small tree called *gugma* in *Aka-bea*. . . . The leaves of this tree are made into a bed for the patient to lie upon. They are also crushed and rubbed over the patient's body, or he is made to inhale the odour of the crushed leaves." Once more the smell weaves the spell.

"Another remedy is a species of *Alpinia*. The leaves and stems of this plant are chewed and the juice swallowed for certain ailments." Further: "Magical qualities are attributed to a number of plants that have not been botanically identified. Thus the leaves of a small tree called *tare* in *Aka-Jeru* are crushed and moistened with water, and rubbed over the body as a remedy for illness. A strip of bark from the same tree is tied round the chest of a man with a pain in



TREASURING THE BONES OF A RELATIVE: AN ANDAMAN GIRL WEARING HER SISTER'S SKULL.

As is told in our review, it is the custom of the Andaman Islanders to treasure the bones of the dead, to which certain magical properties are attributed. Bones, red paint, and scarification are the most popular "medicines."

Reproduced from "The Andaman Islanders." By Courtesy of the Author and of the Publishers, the Cambridge University Press.

little broken. Its chapters are: "The Social Organisation," "Ceremonial Customs," "Religious and Magical Beliefs," "Myths and Legends," "The Interpretation of Andamanese Customs and Beliefs: Ceremonial," "The Interpretation of Andamanese Customs and Beliefs: Myths and Legends," and, in Appendices, "The Technical Culture of the Andaman Islanders," and "The Spelling of Andamanese Words." Each is excellent, repaying in full the labour expended. E. H. G.

* "The Andaman Islanders: A Study in Social Anthropology." By A. R. Brown, M.A. Illustrated. (Cambridge University Press; 40s. net).

A "BATH CLUB" AT SEA: THE MODERN LINER'S LAND-LIKE "BUILDINGS."

PAINTING BY C. E. TURNER, MADE SPECIALLY FOR "THE ILLUSTRATED LONDON NEWS."



ROMAN LUXURY ABOARD A GIANT LINER CROSSING THE ATLANTIC: A SWIMMING-BATH MODELLED ON THAT OF POMPEII, BUILT OF TILES AND MARBLE, WITH MASSIVE PILLARS AND GLASS ROOF.

The interior of the largest modern liners has more the air of a palatial building on land than of a ship. A case in point is the architecture of the public rooms aboard such vessels as the great White Star liner "Majestic" (formerly the "Bismarck") and the Cunarder "Berengaria" (formerly the "Imperator"), which were illustrated in our issue of May 13 last. A spacious swimming-bath is a feature of both these ships. That shown above (in the "Berengaria") is modelled on an example preserved at Pompeii, of the days of Roman luxury. It is 64 ft.

long, by 41 ft. wide, and is constructed of tiles and marble, with mosaic work and fittings of bronze. Round the sides is a colonnade of massive pillars, supporting a glass roof which rises to the height of three decks above the bottom of the tank. Over the dressing-rooms is a wide upper gallery for spectators. A continuous supply of fresh water enters the bath from a cascade at one end. The depth is graduated, and at the deep end is just over 9 ft. There is a similar swimming-bath in the "Majestic."—[Drawing Copyrighted in the United States and Canada.—C.R.]

A GREEN GLOW OF ANGER FROM DISTURBED ANIMALCULÆ? THE MYSTERY OF MARINE PHOSPHORESCENCE.

FROM THE PAINTING BY CHARLES TEARS, R.O.I.



IN THE ELEMENT WHERE LIGHT, NOT SOUND, EXPRESSES EMOTIONS: A DISPLAY OF PHOSPHORESCENCE IN THE THAMES ESTUARY WHEN FISHERMEN WERE HAULING IN A NET.

"Phosphorus," writes our artist, in a note on this picture, "is said to be a minute living body which, when disturbed, literally glows with anger. . . . Some say the insect is hatched on sand-banks at low tide, when the temperature is high and the sun blazes strong, the next tide floating it off; but that presumption is surely wrong, for you get it in winter, and it is not a surface matter at all. The artist, when sailing his yacht past Cape Gris Nez one night, dropped the lead to take a sounding. The lead went down fathom after fathom, leaving a blazing green trail as it sank. On foggy nights, when phosphorus is about, the bow wave of a vessel shining green where it foams may be detected long before the ship herself looms up. On dirty nights, as a ship plunges, on the spray

which flies over her is a shower of jewels." Professor George F. Clegg, in an article on the subject, says that surface phosphorescence is produced by a tiny animalcule called Noctiluca, and that other luminous organisms live lower down in the sea. Green is the prevailing colour of phosphorescent light. "Land-living creatures," he writes, "communicate with each other, express their emotions, warn enemies, court the opposite sex, largely to the accompaniment of cries and vocal sounds. But marine organisms live silent lives. They are devoid of anything corresponding to ears. . . . Therefore Nature has endowed them with the power of producing light where, and for the same purposes that, terrestrial creatures utter sounds.—[Drawing Copyrighted in the United States and Canada.—C.R.]

HUNTING IN THE GREAT WHITE NORTH: BY CANOE AND SNOW-SHOE.

ILLUSTRATIONS BY ARTHUR HEMING BY COURTESY OF "COUNTRY LIFE," NEW YORK.



2

ahead. Sometimes the water would leap over the gunwales and come aboard with a savage hiss. . . . It was dangerous work, for if a canoe became inclined across the current, even to the slightest degree, it might be rolled over and over, like a barrel descending an incline. Dangerous work it was, but it was interesting to see how powerfully the Indians propelled their canoes, how skilfully they guided them, and how adroitly even the little children handled their paddles." During an account of the actual hunting expedition, Mr. Heming describes an exciting encounter with a wolf. "Late in the afternoon," he writes, "as we were approaching a wolf-trap, Oo-koo-hoo, who was leading the way,

[Continued in Box 3.]

A "SMOKE'S REST" EN ROUTE: A CANOE-LOAD OF INDIAN HUNTERS AND TRAPPERS TELLING STORIES IN VIVID VERNACULAR.

1
HUNTING in the great northland of Canada was vividly described and pictured by Mr. Arthur Heming in our New York contemporary "Country Life," by whose courtesy we give these illustrations. The expedition travelled to the hunting-grounds by canoe, through lake and river, and after camping for the winter set out on snow-shoes. "While ascending the river," he writes, "we encountered a series of rapids that extended for nearly a quarter of a mile. . . . Working with might and main, the paddlers would force the canoe gradually

[Continued in Box 2.]

"THE BACK OF THE AXE DESCENDED ON THE WOLF'S HEAD": A NARROW ESCAPE.



3

suddenly stopped and gazed ahead. A large wolf was lying in the snow, evidently pretending to be dead, and the hunter drew his axe and moved forward. As we came near, the beast rose up with bristling hair, champing fangs, and savage growl. As the hunter raised his axe the wolf suddenly crouched, and, with its eyes flashing with rage, sprang for Oo-koo-hoo's throat. He had no time to draw back, but luckily his aim was true: the back of the axe descended on the wolf's head, and it fell dead." Oo-koo-hoo himself was a picturesque and interesting character. The author thus describes their first meeting: "My purpose was to make arrangements to spend the winter with the Indians in the

[Continued below.]

"POWERFULLY THE INDIANS PROPELLED THEIR CANOES AND SKILFULLY GUIDED THEM": ASCENDING RAPIDS.

[Continued.]

forest, and Factor Mackenzie informed me that he had received word that Oo-koo-hoo—the Owl—was coming to the Fort that afternoon, and he thought Oo-koo-hoo's hunting party the best for me to join. The Factor further added that Oo-koo-hoo was not only one of the greatest hunters and one of the best canoe men in that district, but in his youth he had been a great traveller, as he had hunted with

other Indian tribes on Hudson Bay, on the Churchill, the Peace, the Athabasca, and the Slave Rivers, and even on the faraway Mackenzie, and was a master at the game. I had not long to wait before Oo-koo-hoo appeared. One could see by the merest glance at his remarkably pleasant yet thoroughly clever face, that he was all his name implied, a wise, dignified old gentleman."

THE BEAUTY OF THE LONDON HOME:

A STUDY IN THE ART OF INTERIOR DECORATION.

No. II.—SIR PHILIP SASSOON'S PARK LANE HOUSE IN THE FRENCH STYLE.

SIR PHILIP SASSOON'S house is a large one in Park Lane, practically facing Dorchester House. It was bought by Sir Philip's father, the late Sir Edward Sassoon, and was more or less rebuilt by a French architect. The late Lady Sassoon superintended its redecoration and furnishing. Sir Philip

instead of in the ordinary way, and this because they are a collection specially chosen for their bindings. Some are from the Royal Libraries of France, rich in *fleurs-de-lys* and crowned "L's," and are very beautiful. The rest of the room is filled, though not overcrowded, with gems of art in the shape of pieces of furniture and ornaments.

Lord Taunton. The house and the garden in which stand the King and the gardener have not been identified.

Then there is a small Orpen interior of the Boiserie Room before redecoration, and a large Cuyp landscape. On a small table is a large globe, supported by a boxwood figure of Atlas. It is Dutch, and the special point about it is the beautiful, rich, soft blue of the globe.

One notices again the owner's love of old stuffs in the time-dimmed damask table-cloth on a central table, frayed and worn, with an almost ragged edge.

On the opposite side of the hall is a room known as the boudoir, and from this opens the dining-room, by double doors which slide, not swing, back. The boudoir, like the rest of the house, is in French style—Louis Seize, to be exact. Round the wall hang oil paintings, two of them Hoppners, and on an easel stands a Sargent drawing of Lady Rocksavage. In cabinets on either side of the fireplace is a collection of the most lovely Sèvres china, one cabinet containing blue and the other green.

Over the doorway leading to the dining-room is a Gobelins *lambrequin*, and on the dining-room side of the door is another.

The dining-room is a very large room, the same size and shape as the Boiserie Room above it. Around the wall hangs Gobelins tapestry, and the carpet is an Oriental one, with a predominating faint pinky shade. In the centre stands a very small dining-table—the fashion of ultra-small dinner-tables in great houses is really extraordinary. This table is of porphyry, with a Louis Seize pedestal base.

At the farther end of the room are two five-foot Oriental jars, very old and very beautiful. There are other jars more or less similar in the library.

On the first floor, the landing is big, the size of the marble hall beneath. It is in parquet, and has in it a suite of French sofas and arm-chairs covered with a crimson damask. Over the mantelpiece is a full-length portrait of the late Lady Sassoon, by Sargent, a very remarkable study in all black.

The ball-room leads off this landing near the fireplace. At the moment it is in a transitory state, but Sir Philip means in time to redecorate it, though it is in use at present when occasion demands. It has various great pieces of tapestry hanging on its walls until it has been decided what to do with them.

Opposite to the ball-room is the oval drawing-room, previously mentioned. It is panelled in oak, with gilded enrichments, and on the floor are priceless



WITH A BEAUTIFUL OLD PERSIAN CARPET, AND A SEVENTEENTH-CENTURY FRENCH TAPESTRY HUNTING SCENE: THE LIBRARY OF SIR PHILIP SASSOON'S HOUSE, 25, PARK LANE.

Exclusive Photographs specially taken for "The Illustrated London News."

has again largely refurnished it, bit by bit, filling it with treasures, each a very definite expression of his taste in art.

One generally begins by describing the hall, but, in this case, one of the rooms is so arresting that it shall come first. This room, which, together with the ball-room, opens off the big first-floor landing, is the large drawing-room, or Boiserie Room, and is reached by passing through a beautiful little room called the Oval Drawing-Room. Sir Philip has just finished it, and of its kind it is practically perfect.

The walls are covered with magnificent panelling and carvings in oak of a natural colour, which once adorned the walls of a French château. Down one side is a row of long windows, and opposite to them, in a shallow but wide alcove in the panelling, hangs a great piece of tapestry. It is loosely hung, slightly in folds, and represents the famous Duke of Marlborough with a background depicting his victorious campaigns—the big mounted figures of generals in the foreground and a wonderful perspective landscape and ranks of soldiers in the background. This tapestry belongs to a set at Blenheim; it apparently never hung there, but is supposed to have been made with its fellows, which are there, to celebrate the Duke's campaigns.

The Boiserie Room is essentially light; there is nothing gloomy about it. The panelling is very light; the tapestry is light; and plenty of light comes from the Park through the tall windows on to the parquetted floor, which has down the centre a time-(and foot-) mellowed Ispahan carpet. There are other rugs, but that is the main one, a thing of much beauty and great value.

The chairs in the room are of the Louis Quatorze and Régence periods, and are covered with bright-hued old crimson-and-blue velvet. The window curtains are of old crimson velvet. Sir Philip Sassoon has a great admiration for fabrics faded and worn by the passing of centuries, and this very beautiful old velvet comes from the palazzos of Italy.

At right-angles to the wall, and between two of the windows, stands a remarkable writing-table. It is Louis Seize lacquer and ormolu. At the end of the table, and an attachment to it, is a kind of cabinet known as a *cartonier*, half-a-dozen despatch-box drawers for filing, each with its use inscribed on it in gold lettering—on one is "Trésorie Nationale"—and surmounted by a clock. It belonged to Mollien, Louis the Sixteenth's chancellor.

In the long wall of panelling facing the windows, are two tall and very shallow bookcase alcoves. The books contained in them stand facing the room,

hind the staircase, and in this he cut three arches so as to make a gallery, the wall of which is formed of black mirror glass arranged in perspective. The result is most unusual, and it is these mirrors which first arrest the eye when entering the hall.

Over the hall mantelpiece hangs a full-length oil painting, and at the opposite side stand two six-foot pedestals of old African marble surmounted by urns.

On the left of the hall is the library, on the floor of which is the most beautiful old Persian carpet, of a mauve hue, with blue in the pattern.

Facing the window stands a big French writing table; and on two of the walls, that facing the window and that facing the fireplace, are great tapestries, one a Gobelins and the other a seventeenth-century French hunting-scene.

There is a very interesting picture in this room, the subject of which is

Charles II. receiving from the hand of the royal gardener the first pineapple grown in England. The painting is by Danckerts, the Dutch artist, who was invited to England by Charles and employed by him in painting pictures of the royal palaces. Horace Walpole describes the picture; it was then in the possession of Mr. Pennicott, Vicar of Long Ditton from 1758 to 1811, and was given by him to Walpole. In time it became one of the large art collection of



SHOWING TREASURES OF BOOK-BINDING, SOME FROM THE ROYAL LIBRARIES OF FRANCE: A CORNER OF THE LARGE DRAWING-ROOM (OR BOISERIE ROOM) WITH EXQUISITE FURNITURE AND OBJETS D'ART.

Ispahan rugs. Among the pictures are a Reynolds and a Velasquez.

The reception or state rooms are quite alone and apart from the rest of the great house. One's general impression is of perfect taste and priceless art treasures, not overcrowded, and brought together by someone who loved each one individually. There is also—what is so important—any amount of space and light and colour.

E. H.-S.

THE BEAUTY OF THE LONDON HOME: No. II.—SIR

EXCLUSIVE PHOTOGRAPHS SPECIALLY TAKEN

PHILIP SASSOON'S FRENCH AND ORIENTAL TREASURES.

FOR "THE ILLUSTRATED LONDON NEWS."



SHOWING TWO OF THE Gobelins TAPESTRIES ON THE WALLS, AND THE SMALL PORPHYRY TABLE WITH LOUIS SEIZE PEDESTAL: THE DINING-ROOM AT 25, PARK LANE.



OPENING INTO A SMALLER HALL: THE WHITE MARBLE ENTRANCE HALL. "SUITABLY BARE AND STATELY."



WITH A Gobelins TAPESTRY ON THE END WALL, AND A FRENCH WRITING-TABLE: THE LIBRARY.



A VISTA EFFECT: THE OVAL DRAWING-ROOM, WITH ITS VELASQUEZ (A PORTRAIT OF PHILIP IV.) AND ISPAHAN RUGS, OPENING INTO THE LARGE DRAWING-ROOM (OR BOISERIE ROOM).



WITH SARGENT'S ALL-BLACK PORTRAIT OF THE LATE LADY SASSOON OVER THE MANTELPIECE, AND FRENCH SOFA AND CHAIRS IN CRIMSON DAMASK: THE UPPER LANDING.



MAGNIFICENT OAK PANELLING, ISPAHAN CARPET, A WALL QUATORZE AND RÉGENCE CHAIRS: THE



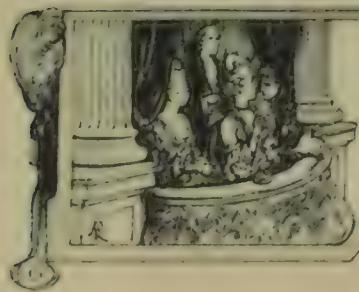
TAPESTRY OF THE DUKE OF MARLBOROUGH, AND LOUIS QUATORZE AND RÉGENCE CHAIRS: THE BOISERIE ROOM (OR LARGE DRAWING-ROOM).



ANOTHER VISTA EFFECT: THE BOUDOIR (CONTAINING HOPPERS AND SARGENT'S DRAWING OF LADY ROCKSVALE, AND SEVRES CHINA) OPENING INTO THE DINING-ROOM.

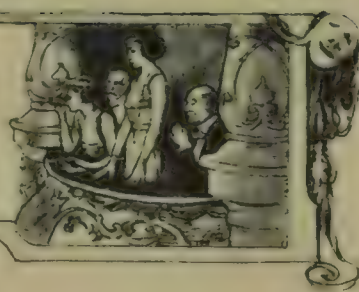
We continue here the series of illustrated articles dealing with beautiful London houses, begun in our issue of September 16 with a description of Lady Islington's Adam house in Portman Square. The subject this week is Sir Philip Sassoon's London home at 25, Park Lane, described in the article on page 469. Sir Philip is Parliamentary Private Secretary to the Prime Minister, and his Kent seat at Lympne has been the scene of important political gatherings. Regarding the rooms illustrated above, the writer of our article says: "The walls of the Boiserie Room (or Large Drawing-Room) are covered with magnificent panelling and carvings in oak which once adorned the walls of a French château. In an alcove . . . hangs a great piece of tapestry, representing the famous Duke of Marlborough. . . . The chairs are of the Louis Quatorze

and Régence periods. . . . On the left of the hall is the library, on the floor of which is a most beautiful old Persian carpet, and on two of the walls are great tapestries, one a Gobelin and the other a seventeenth-century French hunting scene. . . . On the opposite side of the hall is a room known as the boudoir, and from this opens the dining-room. The boudoir, like the rest of the house, is in French style—Louis Seize, to be exact. Round the wall hang oil paintings, two of them Hoppers, and on an easel stands a Sargent drawing of Lady Rocksvage. In cabinets on either side of the fireplace is most lovely Sevres china. Over the doorway leading to the dining-room is a Gobelin *lambrequin*. . . . Opposite the ball-room is the Oval Drawing-Room, with priceless Ispaan rugs. Among the pictures are a Reynolds and a Velasquez."



The World of the Theatre

By J. T. GREIN.



"SECRETS."—"BODY AND SOUL."

ABOVE the average!" said a colleague in passing. That is exactly what I felt, and it indicates that our hopes were not entirely realised. "Secrets," by Rudolf Besier and Miss Edginton—to whom we owe "Kultur at Home," one of the best war-dramas

with just that touch of humour which, in a disappointed career, draws the frontier-line between resignation and bitterness.

To return to the play, I would call it a collection of pleasant prints, such as are found on the walls of nice suburban people in parlours where respectability vies with sentiment. It began, when the prologue (with a little needless sex-discussion in the room adjacent to the sick man's bed) was over, exceedingly well. The scene in the Porchester Terrace sanctum of sweet sixteen was as faithful a picture of a Forsytian interior as we found in the pages of the novelists of those days. Whether the young lady would have had the pluck to allow her lover to enter her chamber through the respectable window of Porchester Terrace, whether (in 1865) she would have allowed him to lend a hand at disrobing, is debatable. However, we accepted that for the sake of atmosphere, and Miss Compton; but when anon we came to Canada, and had a shack-scene with plenty of gunfire and a sentimental doctor tending an ailing baby, we were a little disconcerted. These scenes are always unconvincing unless you are a patron of Miss Dell. So we hoped for more reality in the next act, and when it came it was merely the reality of the theatre. From life's point of view, the whole scene—the visit of the mistress who came to ask the wife to be a party to the divorce in which her husband would be a co-respondent (the notion is almost farcical!), the unruffled goodness of the wife—was wrong. You may carry it through on the stage on the crest of sentimentality, but it does not hold water. If people do such things as the mistress did, the wife would speedily ring the bell, and not leave the task a little later to the husband, who at this moment proved that he was not quite the gentleman he seemed. In a *liaison* between people of the world, Chapter A is urbanity *quand-même*, and what we saw here almost justified the word "cad" with which the mistress heard his declaration that he did not intend to

central idea is not strong enough to carry on a long spun-out action maintained, not by real interest but by incidents and his ready flow of jest, often amusing and caustic, more often too facile to be funny. It is quite possible that in a smaller, more *intime* theatre, the play would have gone better; even "The Great Adventure," I imagine, would have been fairly lost in a large playhouse, although Henry Ainley alone would have sufficed to hold the strings together. But "Body and Soul" has no Ainley as wire-puller, and there is not enough body in the play to fill in the absence of soul. It is what may be termed a "Card" play, and all it relates is how a clever little ex-schoolmistress from the North, now mongering typewriters, gets the better of a Society lady whose doings, sayings, eccentricities are grist to the daily mills of picture papers—even her boudoir, quaint mixture of Futurism, Cubism, and other "isms" of a waggish brush, would furnish material for a daily "stunt." We studied it during four of five scenes in perplexity, with tired eyes for our pains.

To set the action in motion there is a kind of Count X, here a Mr. Procopio, who bamboozles linneth-headed ladies into the belief that it is in his power to effect exchange of personalities. And on this trick the whole comedy is based—the little girl from the North *soi-disant* submits to his passes of hands and becomes the Society lady, feigns complete submission, and then cleverly plays ducks and drakes with her *alter ego*, who had grand plans of social reforms and, in the end, lost a little fortune in war bonds bestowed against her will on an infirmary at Burslem. In itself, the transformation idea might be very amusing, but it is realised all too obviously and at such length that, after the very first scene, which is capital, we find the game scarcely worth the candle. Of course, it would not be a Bennett play if it were not illuminated with satire and lines one would like to quote, but, withal, the real impression was that this time a probably entertaining book had been dismembered and remoulded for stage purposes, and that in the process something was evolved that did not hold well together, was *décousu*—loose at the seams, as the French call it, when they don't know quite what to



IN THE ACTUAL COSTUME WORN BY IRVING: MR. RUSSELL THORNDIKE AS CHARLES I., POSED AS IN VAN DYCK'S PORTRAIT. The revival at the Ambassadors Theatre (arranged for the 21st), of W. G. Wills's drama "Charles I.," made famous at the Lyceum by Henry Irving and Miss Ellen Terry, was eagerly awaited. It was first produced on September 28, 1872, ran for 180 nights, and remained in Irving's repertoire to the end of his career. His son, H. B. Irving, revived it at the Shaftesbury Theatre in 1909. On its original production there was much controversy over the dramatist's treatment of the character of Cromwell, now played by Mr. H. St. Barbe West. As the King, Mr. Russell Thorndike wears the same clothes worn by Henry Irving. In the photograph he is posed to represent Van Dyck's portrait of Charles I., in the National Gallery.—[Photographic Study by C. Pollard Crowther, F.R.P.S.]

extant is a "Milestones" play, but not a peer of "Milestones." If it has a long life (and I think it will have, for sentiment and sentimentality combined are capital selling commodities), it will be mainly due to Miss Fay Compton's portrayals of a woman of over seventy, in retrospect of sixteen, of twenty, and with a big leap of the mid-forties, to wind up—where her stage career began—in the sick-room of the prologue, where the old lady was awaiting the crisis in her husband's grave illness. Miss Compton differentiates these phases of life with immense skill, aided and abetted by the dressmaker and the perruquier, who this time should have been named on the programme, for they are important collaborators in wonderful make-belief. At her first appearance, one was not at all sure that this grand, venerable dame was the beautiful actress we all knew. Nor was it a mere outward transformation. As the play proceeded we were carried away in admiration for Miss Compton's power to merge herself into her characterisations: as the young girl she was a living print of the 'sixties; as the upper middle-class matron of the 'eighties she was again exquisitely, composedly, conventionally of the period. Had she displayed in the epilogue the emotional power that vibrates audiences, I would have said, without fear of exaggeration, it was a great performance—whereas, in reality, it remains a grand effort, promising growing emotional heights as the years go on. As the husband whom we behold in youth, manhood, middle-age, and "ancient" of career, Mr. Leon Quartermaine was not as happily placed as usual; he was at his best in the shack-scene, when the young couple, after their elopement, had settled as ranchers, and were beleaguered by jealous competitors. Here he was virile and powerful. But as the young clerk who induced his employer's daughter to share his fate, his youth was assumed, not credible; and later on he seemed uncomfortable in the frock-coat of stodginess—a hero of romance coerced into the good behaviour of the drawing-room. In a generally excellent cast, the outstanding performance was the pathetic figure of the maiden aunt of Miss Louise Hampton—lifelike and intense,

marry her. However, these contemplations run, perhaps, a little deeper than the play intended to delve. In the sense of the theatre, it is above the average, in parts very well written; and for people who love the spirit of the ballad there is a feast in waiting.

First of all, a wish for good luck to London's latest theatre, the Regent, erstwhile the Euston Palace of Varieties! In its excellent position, and under the spirited guidance of Mr. Nigel Playfair, who with "The Beggar's Opera" has turned a so-called unhappy house into a treasure trove, the Regent is sure to hold its own, provided the right kind of entertainment is devised for the population of all sorts and conditions of men who live in the North, or float townwards from the great Midland terminus. By nature and location, the Regent should become the Adelphi—old form—of ex-Central London. Melodrama or very broad farce is the staple dish which has made fame and fortune for playhouses similarly situated in the busy-bee quarters of Paris, Berlin, and Vienna. When it comes to the working-man's taste, all European nations are of the same mentality. It is the dramatic that pays, and humour drastic—the kinema houses are there to prove it. The greater the thrill, the louder the laugh, the higher the tide.

Now, at the Regent, Mr. Playfair being associated with Mr. Arnold Bennett, the choice naturally fell on a play from the latter's prolific pen. It was of good augury; but when it came to the test, "Body and Soul" seemed not to be quite the right fare for this huge theatre, nor did it show Mr. Bennett in happy vein. Somehow, latterly, Mr. Bennett has lost his sureness of grip: his plays amble, and the



IN A CHARACTER THAT CAUSED CONTROVERSY: MR. H. ST. BARBE WEST AS CROMWELL IN WILLS'S "CHARLES I.," REVIVED AT THE AMBASSADORS.

Photographic Study by C. Pollard Crowther, F.R.P.S.

make of a play. Perhaps the acting had something to do with it. It was generally deliberate, sometimes uncertain of memorising; and among the cast, Miss Nan Marriott Watson stood out for her clever, nimbly-conceived and executed study of the little girl from the North, who was as 'cute as you make them and a match for the grand lady of Mayfair, whose vague mind was pitched and tossed by the merciless whims of vogue.

LIVING CHINOISERIE ON THE STAGE: "EAST OF SUEZ" ATMOSPHERE.

PHOTOGRAPHS BY STAGE PHOTO. CO.



WHERE EAST MEETS WEST: CHINESE CHAFFERS, AMERICAN WATCHES, AND EUROPEAN VISITORS: THE REALISTIC OPENING SCENE OF "EAST OF SUEZ," AT HIS MAJESTY'S—"A STREET IN PEKING."



REAL CHINAMEN IN "EAST OF SUEZ" TO CREATE ATMOSPHERE AND LOCAL COLOUR: WORSHIPERS AT "THE TEMPLE OF FIDELITY AND VIRTUOUS INCLINATION"—(ON LEFT) MISS MARIE AULT AS THE AMAH; (RIGHT) MISS MEGGIE ALBANESI AS DAISY.

The fact that a number of real Chinamen appear in "East of Suez," Mr. Somerset Maugham's new play at His Majesty's Theatre, has raised an interesting controversy, partly from the artistic point of view, and partly from that of unemployed British players who regard their exclusion as a grievance. Mr. G. K. Chesterton discussed the subject in his "Note-Book" article in our last issue (for September 16), contending strongly that such realism is inartistic, and ridiculing the possible application of the principle to all plays with foreign characters.

On the other hand, Mr. A. B. Walkley considers that in "East of Suez," the Chinamen are "an integral part of the play; an invaluable contribution to the artistic effect." They do not play leading parts, and their presence, along with the realistic settings, such as that of the opening scene, a street in Peking, and the temple scene, is designed to reproduce the atmosphere and local colour of China. The street scene shows a mixed crowd of natives and Europeans and the incongruity of American advertisements on Chinese shops.

PARIS NIGHTS: HOW SOCIETY AMUSES ITSELF IN THE GAY CITY.

DRAWINGS BY RENÉ LELONG.



A VISION OF VANISHED GLORIES AT VERSAILLES IN A FAIRYLAND OF FIRE AND WATER: DANCING A MINUET IN WATTEAU COSTUME AT THE BASSIN DE NEPTUNE AMID FIREWORKS AND FOUNTAINS DURING A *FÊTE DE NUIT*.



THE NEW PHASE OF YVETTE GUILBERT: A TWELFTH-CENTURY TROUBADOUR SONG AND DANCE BY HER RELIGIOUS THEATRE OF THE MIDDLE AGES.

We illustrate here, in drawings by that well-known French artist, M. René Lelong, some novel types of entertainment recently provided for the amusement of Paris. The Société des Fêtes de Versailles arranged that the fountains in the park should play every Sunday during the summer, and that once a fortnight there should be a *fête de nuit* of the kind shown in the top illustration. It represents the dancing of a minuet in the days of Watteau and Fragonard, with a firework display in the background. These spectacles have proved exceedingly popular. The left-hand drawing below illustrates the new phase of the art of Mme. Yvette Guilbert, the famous *discuse*, who has just brought to Paris the



FAMOUS DANCERS IN AN OPEN-AIR CHARITY PERFORMANCE FOR THE WOUNDED: CHOPIN'S "SUITE DE DANCES" AT THE CERCLE INTERALLIÉ.

Religious Theatre of the Middle Ages which she established in the United States. It has nearly 800 pupils there, some of whom have come to Paris with her. They study and present mystery and miracle plays, and old French songs and dances, from the time of the troubadours up to the sixteenth and seventeenth centuries, and they design and make their own costumes. Mme. Guilbert has developed her new scheme with the greatest enthusiasm. The third drawing shows an open-air entertainment, in which the Corps de Ballet of the Opéra and leading Russian dancers appeared, on behalf of the Maison du Grand Mutilé.—[Drawings Copyrighted in the United States and Canada.—C.R.]

BUCHANAN'S SCOTCH WHISKY



THERE IS NOTHING OF FINER QUALITY NOR OF SUCH GOOD VALUE

as

“BLACK & WHITE”

OBTAINABLE.

The Largest Stocks of fine old matured Scotch Malt Whiskies are held by Messrs. James Buchanan and Co. Ltd. and Associated Companies. This enables them to maintain a Blend of the highest standard of quality both at Home and Abroad.



FOR COSY AND YET SMART-LOOKING DRESSING-GOWNS, VIYELLA IS UNSURPASSED.

THE KING is enjoying good sport, and the Queen is having interesting motor expeditions. Court mourning for the Duchess of Albany has caused postponement of one or two of the entertainments for employees at Balmoral, and the King and Queen were greatly missed from the Braemar Games. The Duchess has been buried where she died, which would have been in accordance with her wishes. She was always simple in her life and practical in her ways. The loss to Princess Alice is very great, for their Royal Highnesses were as devoted to each other as

any mother and daughter could be.

Princess Mary and Viscount Lascelles were the guests of the Earl and Countess of Lonsdale for the Doncaster Meeting, and there was a great crowd for the St. Leger. All the big Yorkshire houses had parties for the meeting; possibly the largest was that at Wentworth Woodhouse, which has the reputation of being the biggest private house in England. Lord and Lady Fitzwilliam are the young and popular host and hostess, and their party was a very delightful one. Lord Lonsdale was at Edenfield House, which he took for the meeting. He is a great friend of Princess Mary, and has been her Royal Highness's instructor in the true inwardness of the kingly sport of racing.

September in the North of Scotland was behaving itself in the seemliest way as regards its weather until this week. During its first fortnight there were glorious days of sunshine, a few of alternate cloud and sun, and no rain save some one heard of which came down one night. It has been possible to lie in the heather, still in full bloom, listen to the bees collecting that delectable delicacy, heather-honey, and bask in warm sunshine. It has even further been most enjoyable to sit in a boat out on the sea and fish. It was amusing, when a seal came within five yards and surveyed us with big, dull eyes, to see the fisherman in charge standing in the stern, with a gaff concealed behind his person, chirping to the seal as if it were a dog and fondly believing it would come to be gaffed. It gave a bark, which we interpreted as "No, thank you," or "Not for this seal," and disappeared—our fisherman said, "Got down into its blanket." Over and over again it reappeared close to the boat; possibly it knew we had some very nice fish that it would have liked for dinner.

People in lodges and other places where they shoot, stalk, and fish rejoice in longer daylight than in the South. It is daylight for reading up to twenty minutes past eight, and then the light goes suddenly, just in time to give us artificial light for dinner—a meal which is always at its best so illuminated. A lady who loves books, hearing much of "If Winter Comes" at last achieved a volume from a much-harassed librarian. Alas and alackaday! it came nowhere near her expectations. "The Happy Warrior," "Once

Aboard the Luggar," and "The Clean Heart" are great favourites with her, but the greatly boomed book so little touched her that she declares it must have been written years ago and brought up to date carelessly. How Mabel could be a Dean's daughter, and talk like a young person behind a counter or a priggish housemaid, she cannot make out. How a reverend gentleman could use swear-words before a woman at her own luncheon table shocks her. Three times in one day she found herself saying, "Dash it all!" having caught it from Mark Sabre; and so she has returned her copy—half-read—of the book to (she hopes) a grateful librarian, and, like the Pharisee of old, thanks her gods that she is not, as other sheep, bound to enjoy a book because her friends tell her she must do so.

The Duchess of Hamilton has gone for a voyage to Australia for the rest and quiet which it will afford. She is the youngest daughter of the late Major Robert Poore, and is a tall, fair, and handsome woman, and a favourite with all who know her. She married the Duke of Hamilton and Brandon in 1901. For a long time after their marriage they were very poor for their position, as the late Duke of Hamilton had left all he could to his only child, the present Marchioness of Graham. The Duchess would not mortgage the good time that all knew must come when certain properties and moneys had to come to the Duke, but lived quite simply and quietly until that better prospect materialised. She has four sons and three daughters. The Marquess of Douglas and Clydesdale was nineteen in February, and has just returned from a trip to America; and Lady Jean Hamilton, the eldest daughter, is in her nineteenth year, and was a débutante of last season. The Duke of Hamilton was, before his succession to the Dukedom, in the Navy, and there met with an accident which has handicapped him in life, which, however, he manages to get much good out of in his own way. The eleventh Duke of Hamilton married Princess Mary of Baden, who was a cousin of Napoleon III., who granted him the French Dukedom of Chatelherault, now held by his distant kinsman the Duke of Abercorn. His son was the late twelfth Duke of Hamilton. This Duke's sister's son has just been proclaimed reigning Prince of Monaco. His mother, Lady Mary Victoria Hamilton, married the late Prince of Monaco in 1869; the marriage was annulled by the Church of Rome in 1880, and by civil law in Monaco and France. The present Prince of Monaco was born in 1870. His mother remarried to the Count Festetics, a Hungarian nobleman well known in England and a friend of King Edward, who was his guest at his place in Hungary.

The Marchioness of Londonderry is still in Sutherlandshire, where she spends her time at Dunrobin Castle with her cousin the Duke and the Duchess of Sutherland, and with her only brother and sister-in-



USED FOR UNDERCLOTHING FOR THE INMATES OF THE NURSERY, VIYELLA IS BOTH LIGHT AND WARM.

law, the Hon. Eric and Mrs. Chaplin. For her little girls—Lady Margaret, Lady Helen, and her baby daughter—she has taken a house at Brora, where they can ride their ponies over the hard sands, find all sorts of mysterious marine creatures in the rocks, and thoroughly enjoy themselves. The Marchioness of Titchfield took a house at Brora for her two little girls when she was staying at Langwell. Lady London-

derry has her ponies and horses at Uppat, her brother's place about four miles from Brora. One of the ponies took a prize at the local show, to the great delight of its young owner. The wee girlie, who was born much about the same time as the baby of her eldest sister, Lady Maureen Stanley, is a picture of lovely childhood, and, I hear, a great pet in the family.

The long evenings are near, when busy hands will be employed in knitting jumpers and sports coats for the long spring and summer days. It will be good news to all intending knitters that Liberty's have introduced a specially fascinating soft and light wool intermingled with bright silk strands. It is destined to make into sports coats, stylish and attractive scarves for motoring for men or women, and socks. Liberty's well-known discrimination and taste in mixing colours is given free play, with the result that there is choice of nearly a dozen mixtures, each one of which is lovely. The price of this delightful knitting material is 8s. 11d. for a large hank. It is very light and warm, and a pattern card will be sent on application to Liberty and Co., Regent Street.

Princess Andrew of Greece, who came over here for the wedding of her brother, Lord Louis Mountbatten, made a long stay, arriving some weeks previous to it, and staying at Spencer House, lent by Princess Christopher of Greece, who as Mrs. Leeds bought the lease of this fine town mansion, and after her marriage to Prince Christopher had it decorated and altered, but has since that event not occupied it. Princess Andrew and the two elder of her four girls have been staying at Lord Glentanar's fine sporting estate on Deeside, where his mother, Lady Glentanar, is acting as hostess for him. The Greek Princesses Margaret and Theodora are eighteen and seventeen respectively, and are very fascinating and interesting girls without being conventionally pretty. The news from their father's native country is not calculated to make them enjoy their Scottish season. Young folk, however, especially in these up-and-down days, are not too greatly concerned about State upheavals.

Everyone was sorry to hear of the serious illness of the wife of the President of the United States. Mrs. Harding is interesting to all women because she is a bright and shining example of noble womanhood. She married the President against her father's wish, and, in consequence, without receiving a penny of his money. Mr. Harding was then at the beginning of his career as a journalist, and was working under the handicap of indifferent health. When he was ordered, on pain of breakdown, to take a holiday away, his wife, then only his friend, carried on his paper for him with such success that he found its circulation and its business increased on his return. Shortly after that the pair were married, and the President never fails to give to his wife much of the credit for his success. She has carried on in his absence since their marriage, but when he is there Mrs. Harding is always in the background attending most capably to the woman's department of the White House ménage. As I write, we must all hope that so notable and noble a member of our sex will be spared.

A. E. L.



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P. 156

Happy Visions

THE PLAYHOUSES.

ARNOLD BENNETT'S "BODY AND SOUL"
AT THE REGENT.

AT a time in which so many of our London playhouses are given over to the cult of revue and spectacle, it is pleasant to see what has hitherto been a variety theatre rescued for drama; but whether the



PRESENTED BY THE U.S. WAR OFFICE TO THE K.R.R.C.:
A 200-YEARS-OLD COEHORN.

The coehorn is a small brass mortar for throwing light shells, called after its inventor, Baron Coehorn.

sort of drama Mr. Arnold Bennett and his co-directors have provided out St. Pancras way at the Regent as a send-off on its new career is likely to make it a place of light and leading may well be doubted. The author relied on for the bill-of-fare is Mr. Bennett himself, a man of ideas with no lack of daring, and not a few successes to his name, on the stage no less than in fiction; and audiences remembering "Milestones" and "The Great Adventure" are prepared to give him a considerable amount of license when he makes experiments. But, even as extravaganza, his "Body and Soul"—a hotchpotch of social satire, municipal politics, and fantasy dealing with metaphysics—is somewhat of a damp squib, largely spoilt, one ventures

to think, through his seeming to have a spite against the heroine of its story. Has he ever met a Lady Mab in real life, one is tempted to ask? Certainly upon this fatuous creature, a girl moving in smart society who has exhausted all its pleasures until she has but one passion left—that of self-advertisement—he heaps so much ridicule and piles so many misfortunes that spectators of his play in sheer revolt pity where they were expected to laugh and scorn. It is possible this effect might not have been produced if the exchange of souls between Lady Mab and the typist arranged by the charlatan Procopo had been meant to be taken seriously instead of being presented as a joke at the heroine's expense. But certain it is that sympathy goes out to Lady Mab when through this business she loses her fortune, and in all her silliness she seems vastly superior to the little cat of a typist, who talks pseudo-Socialism in dialect to a Five Towns crowd and earns a sham reputation for philanthropy by giving away to charity another woman's money. Mr. Bennett's joke, indeed, is a ponderous joke at best, and he is very long-winded about it. Miss Viola Tree works hard for him—rather too hard—with her arms—in the part of Lady Mab, and puts a number of clever individualising touches into her portrait. As the nasty little typist from the Five Towns, Miss Nan Marriott Watson seems to reserve herself for the harangue to the crowd, in which she undoubtedly lets herself go. For the rest, Mr. Balfour Holloway has but few opportunities in the character of the

charlatan; and there are some Cubist decorations in a hotel scene which at first sight amuse, but in the end irritate by their extravagance.

MR. MOSCOVITCH IN "THE TORCH,"
AT THE APOLLO.

Mr. Maurice Moscovitch is an actor with gifts of rugged emotional power such as make his appearance in any part which allows of deep feeling, and in any play which has tragic moments, an event of more than common interest. He finds opportunities for a Lear-like display of rage and pathos in the Swiss author John Knittel's drama of "The Torch," now given at the Apollo, and to that extent its production was worth while. But in this piece, so to speak, climax comes first, and the close of what might have been—and must have been had the characters remained true to themselves—a tragedy is sheer bathos, an utterly unconvincing "happy ending" in which a family of "wasters" have undergone conversion, and a Bolshevik blackguard has turned pious Bible-reader. Still, there are compensating

(Continued overleaf.)



A SOUVENIR OF THE DAYS WHEN THE K.R.R.C. WAS THE ROYAL AMERICAN REGIMENT (60th FOOT): THE PRESENTATION OF A COEHORN TO THE 1st BATTALION OF THE CORPS AT WINCHESTER, ON BEHALF OF THE U.S. WAR OFFICE.

An ancient coehorn used by the King's Royal Rifle Corps (formerly the Royal American Regiment, 60th Foot), when stationed at Governor's Island, New York, was presented to the 1st Batt., K.R.R.C., at Winchester, on September 12, on behalf of the United States War Office. On the 15th the Battalion left for India. A 1788 battle flag of the K.R.R.C. was presented by the Corps to the Chapel of St. Cornelius the Centurion (on Governor's Island), where it was blessed and installed on January 9, 1921. The coehorn is a return gift. Among those present at Winchester were Lieut.-Gens. Stuart-Wortley, Sir E. Hutton, Sir W. P. Campbell, Sir G. M. Harper, Mr. Walter Thurston (U.S.A.), Major Gillette (U.S. Army), and Chaplain E. Banks Smith, D.D., who brought the coehorn from America.

Photograph by Topical.

A man and his pipe.

There are times when a man not only feels no need of human companionship, but actually prefers to be without it. But at no time would the pipe-smoker willingly dispense with the companionship of his pipe, filled with a fragrant, satisfying tobacco, such as

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WEBER Pianola-Piano in Rosewood Case, compass 7½ octaves, 88-note pneumatic action, and fitted with Themodist, Metrostyle, and all the latest improvements. Has had moderate use on hire. List Price to-day, new, 250 gns.

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MAX ADOLPH (as illustrated above) Cupid Grand, in Dark Mahogany Case.

Length only 4 ft. 7 in., twin legs, overstrung scaling. A reliable Grand Piano at a price little exceeding that of a good Upright. Preserving the musical superiority of the Grand and its beauty of form. The tone is full and the touch responsive and easy. A new instrument and thoroughly recommended.

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COLLARD & COLLARD Grand in Dark Rosewood Case, length 5 ft. Overstrung scaling, best ivory keys. Has a sympathetic yet brilliant quality of tone. Has only been used at a few private receptions.

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BORD Pianette in Dark Oak Case, iron frame, full trichord, check action, full compass, height 3 ft. 8 in. In exceptionally good condition. The tone, touch and standing qualities are satisfactory from every point of view.

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SALE PRICE **45 Gns**

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STECK Upright in Rosewood Case, height 4 ft. 2½ in. Overstrung, under damper check repeater action, with metal standards, ivory keys. All the essential qualities of a high-class instrument are embodied in this piano. Has had slight use on hire.

SALE PRICE **59 Gns**

Or 12 quarterly payments of £5 13 6

BLUTHNER Upright in Ebonised Case, height 4 ft. 2 in. Vertical strung, over damper check action. The name guarantees the highest standard of piano construction. Secondhand.

SALE PRICE **72 Gns**

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BECHSTEIN Upright Grand in Ebonised Case. Height 4 ft., width 4 ft. 11½ in., overstrung scale, under damper check action. Beautiful quality of tone combined with a delightful touch. In quite good condition. Price new to-day, £151 4 0.

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ALLISON Auto-Grand in Mahogany Case length 6 ft. 6 in., on six square legs. Full scale pneumatic action, fitted with Temponome Soloist, Accentor. Secondhand; thoroughly re-finished. A great bargain.

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(Continued.)

features. Thus the first act, in which old Jurg, maddened by the degeneracy of his children, sets fire to his home, is full of colour and strength; and there is a fine scene subsequently in which the father wrests at the pistol's point from his more rascally son a confession of his having ruined a neighbour's daughter and driven her to suicide. Mr. Moscovitch, excellent in both these passages, obtains admirable support from Mr. Leslie Banks and Miss Margaret Halstan.

"I SERVE," AT THE KINGSWAY.

The best thing offered in the theatre last week was Mr. Roland Pertwee's play, "I Serve," in which, despite too lavish a reliance on coincidence, a topic of great social moment—that of the "unmarried mother"—is handled with sincerity and unconventional freshness. All the characters that really matter in the scheme are made to behave in a reasonable way; the playwright carefully avoids the pitfalls of sentimentality in his picture of his heroine; and the one tiny blot on his stagecraft, the intrusion of a farcical character in the shape of a solicitor, is easily forgiven. Kate Harding, the domestic servant who comes into a fortune, and is so anxious that her illegitimate son shall miss none of the advantages of his father's class, you can fully believe in, even when, for the sake of her boy, she turns a deaf ear to the man of her own rank she really loves and plans marriage with the old lover she now despises. You see, the England Mr. Pertwee asks us to contemplate has taken a "step forward" over the question of legitimacy, and in an Act of Parliament as yet imaginary has copied the law of France to the extent of making legitimate the child of parents who subsequently marry. Kate is resolved

to take full advantage of this Act, though she knows she is doing violence to her instincts, though she sees that her working-man suitor is a better man than the "gentleman" who once took advantage of her and now loves her former mistress. Her relations with this mistress, when luck transposes their respective positions, are very prettily described without violence to probability; and when the solution of the problem comes, the boy dying and so freeing his mother to follow the dictates of her heart and of common sense,

it seems to come naturally enough, and we do not feel as if the author had run away from his difficulties. He gets just the help he wants from Miss Edith Evans, who makes us see every thought and feeling of the servant heroine; and hardly less good work than hers is done by Mr. Sam Livesey, delightfully realistic and pleasing as the working-man lover; while praise is



THE SURPRISE FINISH OF THE ST. LEGER: LORD LONSDALE'S ROYAL LANCER FIRST PAST THE POST AT DONCASTER.

Lord Lonsdale's Royal Lancer (R. Jones up), which started at 33 to 1 against, won the St. Leger at Doncaster on September 13. Lord Derby's Silurian (E. Gardner up) was second, and Sir A. Bailey's Ceylonese (F. Bullock up) was third. Royal Lancer carried Lord Lonsdale's second colours in the race, the first colours being carried by his other colt, Diligence.—[Photograph by Topical.]

also due to Miss Dorothy Thomas, Mr. Edmund Phelps, and Mr. Pertwee himself, who scores as actor no less than as playwright, gallantly assuming the unheroic part of the "gentleman."

The play is an interesting example of that new type of drama which, like Miss Clemence Dane's "A Bill of Divorcement," forecasts results of projected legislation. The stage can do a distinct service to statesmanship by thus visualising situations that may arise under new legal conditions.

THE CHRONICLE OF THE CAR.

Six-Cylinder Cars at the Show.

I have always marvelled why the makers of small cars have never followed the lead of their competitors of the bigger classes and given us a series of small-engined six-cylinder cars. Since the early days of motoring we have seen the car develop from the single-cylinder vehicle which was in popular vogue twenty years ago up through two and three cylinders to the present popular standard of four-cylinder motors. As engine efficiency has progressed, so we have seen dimensions reduced, but always the four-cylinder type remaining in the ascendant. Before the war, Delage made a six-cylinder car of 15.9 rating which attained a certain degree of popularity, and which would undoubtedly have had a greater vogue if more had been available. Recently a well-known firm of British light-car manufacturers have made many experiments with a six-cylinder car, but so far it has not seen the light of day as a commercial proposition. Otherwise, little has been done. Undoubtedly there is a demand for such a car, the reasons being perfectly obvious to all who have had any experience of the added luxury of transmission afforded by the even-turning engine with six cylinders. I believe that the forthcoming Show is likely to mark a departure from the older lines of design, and that we shall see several six-cylinder cars between 15.9 and 23.9 rating. I confess I am looking forward with considerable interest to the advent of these new cars, which will fill the decided gap which exists between the small car with its four-cylinder motor and the higher powered 30 to 50 h.p. car which is the prevailing type in the six-cylindered class. Of course, a great deal of their popularity will depend upon price, as to which I have no information at the moment.

Tar-Spraying of Roads.

Why local road surveyors should choose this present time of the year for tar-spraying roads I cannot imagine, unless it is being undertaken by way of relief work. Apart from its being a more or less unseasonable work, why on earth is it necessary to

(Continued overleaf.)

WHAT DUNLOP CORD TYRES HAVE DONE

From W. H. BOWATER, Esq., Birmingham.

"I have been a user of your tyres for many years, and thought it would be interesting to you to know the mileage done by the last four tyres on my car. The Tyres are Cord, size 820x120, and are run on a Wolseley 20 h.p. six cylinder limousine.

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" " 18114	" 15,096 "
" " 17137	" 18,735 "
" " 18062	" 17,697 "

I have a careful record kept of all my tyres, and if you would like to verify the mileage, I shall be very pleased for you to do so."

From S. F. EDGE, Esq., Ditchling, Sussex.

"I thought it only right to let you know how very successful the Dunlop Cord Tyres were which you supplied me with for my six cylinder A.C. car which was entered recently at Brooklands, and gained such a big series of records from 2 to 12 hours inclusive, averaging for 12 hours over 70 miles an hour. I believe they stand with the unique record of having run a greater distance at 70 miles an hour than any set of tyres in the world have ever done."

From H. G. POPE, Esq., Maidenhead.

"I used your Cord Tyres on my G.W.K. car in the Scottish Six Days Trial, and obtained the best possible award, a Gold Medal. The same set of tyres were used in the London-Land's End Trial, in which I attribute my successes to the excellent gripping properties of your tyres."

From R. G. JACKSON, Esq., Maidenhead.

"I used your cord Tyres on the London-Land's End run and in the strenuous Scottish Six Days Trial, the tyres giving the utmost satisfaction. I have not had a puncture since they were originally fitted, neither have the tyres needed to be touched in any way."

From a User at Alderley Edge, Cheshire.

"In May, 1921, I purchased a six cylinder Armstrong-Siddeley car fitted with your Cord Tyres. I have done exactly 10,000 miles running, and have had no trouble whatsoever, no punctures or bursts, and the tyres still look good for two or three thousand more miles."

From W. MORRISON, Esq., Loch Assynt.

"I am glad to say that your Magnum Cords are really good and I am having splendid service out of them on Albion and Ford cars."

From FRANK SEARLE, Esq., Managing Director, Daimler Hire Ltd., London, S.W.7.

"I should like to put on record the really wonderful results we are getting with your Dunlop Cord Tyres. Considering that our fleet consists of 250 30 h.p. landaulettes and our mileage in the summer approaches five hundred thousand miles a month (all of which is done on Dunlops) we are in a position to appreciate good value for money in tyres."

From P. J. CAFFYN, Esq., Caffyns Ltd., Eastbourne.

"I am still driving on the original four Dunlop Cords, although I have now exceeded 9,000 miles. Three of these tyres have not been re-inflated since fitted."

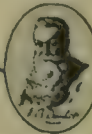
From A. R. HUNTER, Esq., Worksop.

"I am now absolutely convinced that there is nothing better in the tyre world than the Dunlop Cord."

From JAMES FAIRLIE, Esq., Falkirk.

"I have on my Moon car two Dunlop Cord Tyres which have reached the 14,000 mile mark and are still going strong... two others have done over 5,000 each and look quite fresh."

TRADE MARK



HOW THE "NO-TROUBLE" TYRE JUSTIFIES ITS NAME

A Dunlop tube in a Dunlop cover makes a perfect tyre—in any cover, a better tyre.

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TEN thousand Overcoats in an endless variety of models is the average Burberry stock, ranging from lightest dust-coats to thickest blizzard-proofs. Overcoats of every conceivable texture for every possible occasion.

PROOFED

by Burberrys, these Overcoats possess the attributes common to unproofed fabrics in regard to ventilating. The interstices natural to woven cloths remain intact.

BURBERRY-PROOFING

prevents rain-penetration or even saturation, so that, wearing a Burberry Overcoat, one is absolutely independent of weather, and even in prolonged rain there is no additional water-weight to carry.

THE BURBERRY OVERCOAT WEATHERPROOF

is the most desirable outmost covering for all weathers—Wet, Windy, Warm, or Cold.

Illustrated Catalogue and Patterns of materials sent on request.

SPECIAL DISPLAYS, Sept. 25 to 29.
Burberry Models and Materials.

MANCHESTER: H. J. Nicoll & Co., Ltd.,
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Burberry Representatives will be in attendance at each address.

BURBERRYS Haymarket S.W. **LONDON**
8 & 10, Boulevard Malesherbes, PARIS; also Provincial Agents
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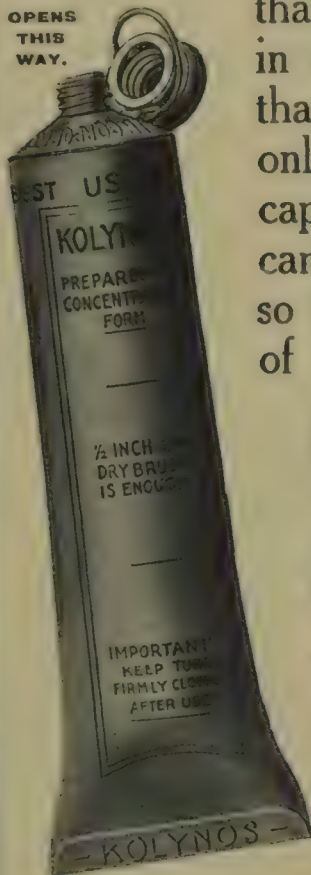
That's neat — That's the new CAPTIVE CAP fitted to the KOLYNOS DENTAL CREAM

tube, that everybody is talking about to-day. That's the attachment which prevents the cap running away down waste pipes and under baths.

KOLYNOS

is best
used on a
DRY BRUSH.

OPENS
THIS
WAY.



Father is trying to apply the idea to a captive collar stud. He says that it saves his time and temper in the morning to such an extent that dressing's a pleasure. Not only that, but, with the captive cap, the Kolynos Dental Cream can't possibly remain uncovered, so that there is no danger whatever of deterioration.

Don't forget the Captive Cap is only on Kolynos Tubes. If you do not know Kolynos Dental Cream send for a sample to-day.

The Tube you buy at your chemist is fitted with the new Captive Cap.

KOLYNOS IS MADE IN ENGLAND.



There's worth in Kenilworth

The "Kenilworth" crop now being used has developed magnificently in store, and is making the finest Virginians procurable to-day at any price. Yet Kenilworths only cost 1/6 for 20; 3/8 for 50; 7/4 for 100.

COPE BROS. & CO., LTD., LONDON & LIVERPOOL.

Messrs. KOLYNOS INCORPORATED, Chenies Street, London, W.C.
Please send me a sample tube of Kolynos Dental Cream.
Mr., Mrs., or Miss.....

Address.....

L.L.N. 131/222

Id. stamp on
an open
envelope.

Continued.
 spray the whole width of the road, throw down a light coating of granite chips or gravel, and leave the road to take its chance, with the certainty of hundreds of pounds' worth of damage to vehicular traffic? I have encountered many such stretches recently; in one part of Sussex the other day I travelled over a newly tarred road which for a distance of nearly three miles appeared to have been coated with sand and road sweepings. Traffic and rain had churned this mixed surface of tar and dirt into a plastic mass like dough, and one's wheels picked it up almost literally in yard lengths. What the condition of the car was at the end may be better imagined than described. I do think that, considering the money which is taken from the motorist in taxation supposedly for the proper maintenance of the highways, some greater circumspection should be exercised in the way they are maintained. I believe that legally a highway authority is responsible for what it does, though not for what it leaves undone. If that is so, then surely there ought to be a remedy at law for damage caused to cars, clothing, and equipment which results from the careless methods of road-tarring which are affected in so many parts of the country. At any rate, I should like to see the matter taken up. There is no reason in the

world why half the width of the road cannot be treated at one time, leaving the other half to be done when the first is reasonably hard.

The Price of Petrol.
 less for our petrol.

I believe that before long we shall really be paying I hear rumours that the oil groups are seriously considering a reduction in the price of motor fuel, which is to take effect before the Show. The only comment to be made on this is—better late than never.



A FAMOUS AUTHOR AS MOTORIST: MR. ISRAEL ZANGWILL WITH ONE OF THE LATEST 40-50 H.P. SIX-CYLINDER NAPIERS.

Mr. Zangwill has recently written a new play, a comedy entitled "The Forcing House." He is very fond of motoring.

The Italian Grand Prix.

The race for the Italian Grand Prix on Sept. 9 resulted in another success for Fiat, these wonderful cars again occupying first and second places. They have now achieved a triple triumph, having won the French Grand Prix and the two Italian races figuring under the same name—namely, that for 1½ litres and for 2-litre cars respectively. This is quite unexampled in the history of road-racing, and I doubt not the Fiat people are feeling correspondingly pleased at such wonderful results. Where these cars get their speed is a mystery which no one but Fiat's themselves know much about, but it seems certain that they have discovered something—some new principle or method of getting the gases into the cylinders, or something of the kind. Whatever it is they have found out, it enables them to build a car which is many miles an hour faster than anything else of its rating.

(Continued overleaf.)

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AERO ENGINES

THE FUTURE OF FLYING DEPENDS ON RELIABILITY

LATEST SUCCESSES:

1st IN THE KING'S CUP RACE

ROUND BRITAIN, 9th SEPTEMBER, 1922

Sir Samuel Instone's De Havilland 4a Machine
 with 360 h.p. Rolls-Royce "Eagle" Engine.

1st IN THE ROYAL AIR FORCE HANDICAP

Avro-Aldershot Bomber with Rolls-Royce "Condor" Engine.

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ACROSS THE ATLANTIC (without a stop)—1,890 miles.
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 ENGLAND TO SOUTH AFRICA—6,281 miles.
 ENGLAND TO SWEDEN (and back)—2,450 miles.

ACROSS THE SOUTH ATLANTIC—3,822 miles.
 ENGLAND TO CONSTANTINOPLE—2,160 miles.
 ENGLAND TO FINLAND—1,100 miles.
 ENGLAND TO WARSAW—1,050 miles.

Rolls-Royce Aero Engines, like Rolls-Royce Cars, are the Best in the World.

ROLLS-ROYCE, LIMITED, 15, CONDUIT STREET, LONDON, W. 1.

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For the Car or the Country House

The Chloride ELECTRICAL STORAGE COMPANY LIMITED

Clifton Junction, nr. Manchester. 37, Victoria St., London S.W.1.

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For Heating and Domestic Installations.

CRANE-BENNETT, LTD.,

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 and this delightful quality is what makes it such an improvement on the ordinary custard. Delicious, tempting, economical, easily prepared, it makes an ideal dish with the fruits of the season. Try a package to-day.

REDUCED PRICES:

Family Tins 11½d., Family Packets 5½d., Small Packets, 4d., 1½d. and 1d.

CREAM CUSTARD

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If you suffer from Asthma, Cough or Ordinary Colds. Buy a tin today at your chemist.

4s. 6d. a tin

Considerable
Price Reductions
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effective from
July 1st, 1922.



Without a "Short" "or Miss"

Years of experimentation and research have been consumed in perfecting the famous "3450" Insulator with which every Champion Spark Plug is fitted. This insulator is in itself proof against moisture, heat and breakage.

Champion Spark Plugs are easily renewed as their "two-piece" construction permits their being taken apart for cleaning or for inserting new parts.

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All "A" types,
with the exception
of the A-15 "X"
& A-25 long "X" 5/-
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"X") ... 4/-
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"CHAMPION"
Cleaners. Each 4/-

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Champion
Dependable Spark Plugs

REDUCED PRICES

of the
119 Bean
"THE LEADER OF ITS CLASS"

At the reduced prices the manufacturers allow purchasers the full benefit of the economies which will eventually result from the reduced cost of production and materials.

At the 1923 prices the Bean is more than ever the best value for money on the market.

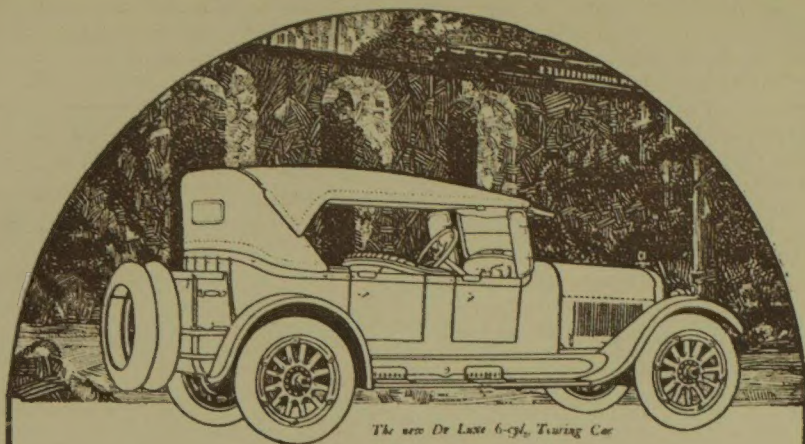
The engine develops over 21 h.p. on the brake. Petrol consumption averages 30 miles to the gallon. Tyres run from 6000 to 8000 miles.

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Head Office & Works: (Established 1826) **Dudley, Worcester.**
Telephone: 2469 Dudley. Telegrams: "Wardams, Dudley."

Sole Distributor for the Counties of Warwickshire, Worcestershire, Staffordshire and Shropshire; P. J. Evans, 83-91, John Bright Street, Birmingham.

4-Seater Open Touring **£345** Fitted with electric lighting and starting equipment. 2-3 Seater with Dickey **£335**



The new De Luxe 6-cyl. Touring Car

**Olympia
Programme**



The Greatest Value
in British Cars.

Prices:-

GENERAL MOTORS LTD. led the way by reducing their prices on August 1st. The reductions were made entirely on anticipated reductions in cost of production and following a policy of giving utmost value for money.

These prices are now definitely and clearly confirmed.

New Models:-

An entirely new line of cars built on the well-known Buick principle are now introduced with refinements and improvements in engine and body work, including every conceivable appliance for efficiency and comfort at inclusive prices.

THESE NEW MODELS AND THE NEW PRICES, WHICH BECAME EFFECTIVE ON AUGUST 1ST, CONSTITUTE OUR PROGRAMME FOR THE OLYMPIA SHOW.

SOME of THE NEW FEATURES

Chassis and body of all models considerably lowered. Improved body lines and upholstery. All seats lowered and arranged to give more leg room; passengers sit lower in the car. Adjustable front seat on open 6-cyl. models. Steering column rearranged for greater comfort. Improved spring suspension. One-piece domed wings. Larger brake drums and improved brake-lining. Windscreen wiper on all models. Thief-proof transmission lock. Ventilator in scuttle dash. New type weatherproof side curtains. New colour scheme for the body work of various models. Various improvements in mechanical detail.

PRICES of BUICK NEW MODELS

BUICK 4-Cyl.	
Chassis	295
Standard 2-seater	360
Standard Touring 5-seater	365
Standard Coupé 3-seater	495
Standard Touring Saloon	540
Standard Saloon	560
BUICK 6-Cyl. SHORT	
Chassis	365
Standard 2-seater	445
Standard Touring 5-seater	470
5-seater Touring de Luxe	495
Special Touring Saloon	710
Standard Saloon 5-seater	725
BUICK 6-Cyl. LONG	
Chassis	390
Special Touring 7-seater	560
2-seater de Luxe	575
5-seater Touring de Luxe	625
Standard Coupé 4-seater	700
Standard Saloon 7-seater	795

These New Models must be seen for their unusual value to be appreciated.

Ask any authorized Buick dealer for complete information.

GENERAL MOTORS Ltd., THE HYDE,
HENDON, N.W. 9



Pioneers of Greater Values

Continued.

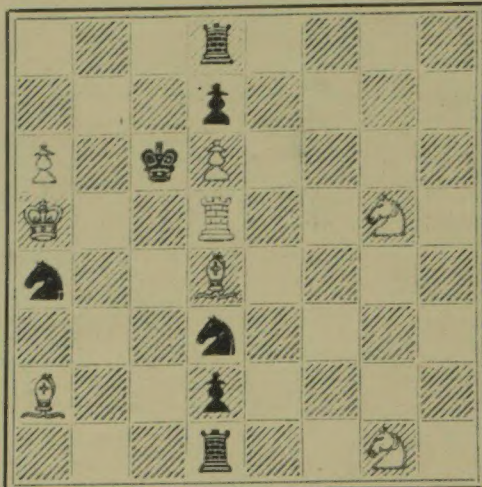
Incidentally, I believe this Italian race was attended by something like half-a-million people, which would go to show that motor-racing is a spectacle which still commands a very large amount of public interest, providing the scene is well set. I am quite certain that if the powers that be in British motor-racing would really busy themselves to secure permission to hold our own Tourist Trophy Races on a well-selected circuit in England, we should find almost as much public interest manifested as seems to have been shown last week in Italy.

W. W.

Members of the Royal Automobile Club, which has just held its General Meeting at Leeds, have been visiting Harrogate to inspect the Royal Baths. The Incorporated Law Society is also paying Harrogate a visit on the 27th inst. Many notable people have just arrived for the cure, and the Royal Baths are very busy. Unlike many of the Continental resorts, Harrogate does not close down at the end of September, but the summer season merges imperceptibly into the autumn cure, and everything in the sports, amusement, and excursion line is carried on just as in the height of the season, but with cheaper hotel tariffs.

CHESS.

PROBLEM No. 3891.—By H. F. L. MEYER.
BLACK.



WHITE.

White to play, and mate in three moves.

SOLUTION OF PROBLEM No. 3889.—By H. F. L. MEYER.

WHITE
1. Kt to R 5th
2. Kt to K 5th
3. Kt to B 3rd mate.

BLACK
B to B 7th
Any move.

If Black play 1. B to K 6th, then 2. Kt to Kt 3rd. etc.

CORRECT SOLUTION OF PROBLEM No. 3887 received from Casimir Dickson (Vancouver) and Horace E McFarland (St. Louis, U.S.A.); of No. 3888 from Casimir Dickson, Horace E McFarland and James M K Lupton (Richmond); of No. 3889 from C H Watson (Masham), Rev. W Scott, E G B Barlow (Bournemouth), Albert Taylor (Sheffield), Eugene Burke, James M K Lupton, Major R B Pearce (Happisburgh), J C Stackhouse (Torquay), Senex, and P W Hunt (Bridgwater).

CORRECT SOLUTION OF PROBLEM No. 3890 received from H Grasset Baldwin (Farnham), H W Satow (Bangor), G Stillingfleet Johnson (Cobham), A W Hamilton-Gell (Exeter), C H Watson (Masham), T H Dennis (Brighton), E G B Barlow (Bournemouth), Albert Taylor (Sheffield), Major R B Pearce (Happisburgh), P W Hunt (Bridgwater), E J Gibbs (East Ham), Rev. W Scott (Elgin), Senex, and James M K Lupton (Richmond).

Entries are now invited for the new tourneys of the British Correspondence Chess Association, which start on October 1 next. In the Trophies Tourney, competitors are divided, according to strength, into classes of not more than ten, each playing one game with the other nine. Three games are started on October 1, January 1, and April 1. The winner holds for one year one of the Association's silver trophies. The Handicap Tourney is conducted on "go-as-you-please" lines, each player deciding how many opponents he will play, and at what times. The handicap consists of the method of scoring points. Cash prizes are awarded. The annual subscription is 5s., with an initial entrance fee of 2s. 6d., and the Hon. Secretary, Mr. H. E. Matthews, 37, Anson Street, Monton, Eccles, Manchester, will be pleased to supply full particulars to anyone interested.

CANADIAN FARM SACRIFICE.—320 acres good land, running water, 35 head cattle. 120 acres under cultivation, 10 splendid horses. Machinery, harness, tools, etc., granaries, good 5-roomed house (stone's throw to school and church). Well worth \$8000—will sacrifice at \$7000. Good Terms. Apply: Clifford G. Poynter, Monitor, Alberta, Canada

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* Eastbourne only. N Not Saturdays.

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Self Starter on 8 h.p. Models £15 extra.

NOTE.—With both the 8 h.p. and 12 h.p. Touring Cars All-Weather Side Curtains opening with doors are fitted as standard. Many detail improvements are included in both cars, the most interesting of which is probably the fact that the lubrication of the 12 h.p. engine has been altered to pressure feed.

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**Up with the Guns.**

Keeping up is fatiguing work. Carry a "CUNLIFFE" and have available a comfortable seat. Natty in appearance, light to carry, and rust-proof. Finest workmanship, combining beauty with strength.

**CUNLIFFE SPORTS SEAT**

Ladies' Walking Stick Seat ... from 35/-
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Also at Principal Stores and Gunsmiths.

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Shampoos with Cuticura Soap, preceded by light touches of Cuticura Ointment, do much to cleanse the scalp of dandruff, allay itching and irritation, arrest falling hair and promote a hair-growing condition.

Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d. Sold throughout the Empire. British Depot: F. Newbery & Sons, Ltd., 27, Charterhouse Sq., London, E.C. 1.

Cuticura Soap shaves without mug.

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The **KROPP**!—there's a razor for you! Try it—ah! we thought so—"the best shave you've had for months"—exactly—they all say that. No wonder Sheffield is proud of the Kropp. There's more than the best steel in the Kropp. There's more than the most skilled workmanship. There's that special cunning, that peculiar knowledge, possessed only by the Kropp manufacturers. That's what makes the Kropp the outstanding razor that shaves so that you hardly know it's doing it—the razor that it is every man's ambition to possess.



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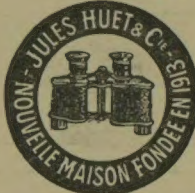
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Not ill, but not well.
Food disagreeing—nerves
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when a change of diet, a
rest from the ordinary food
for a few days, will work
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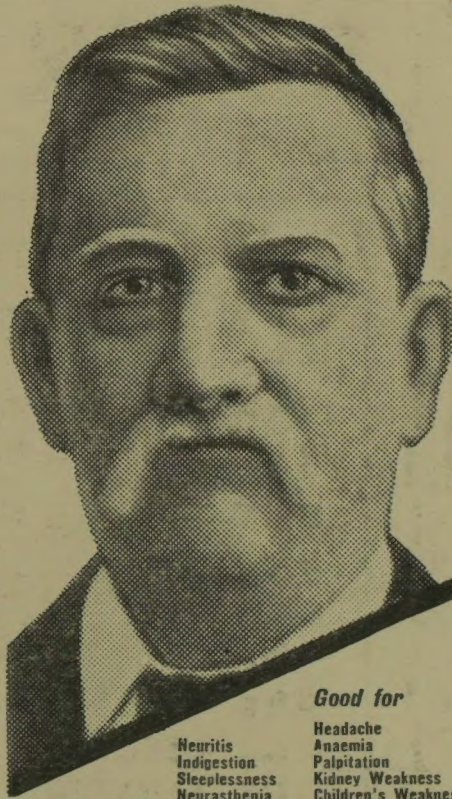
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Owing to terrible illness
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never slept for weeks at
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was restored to perfect
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Good for

Headache
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Sold by Chemists in all parts of the world. Ask for
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